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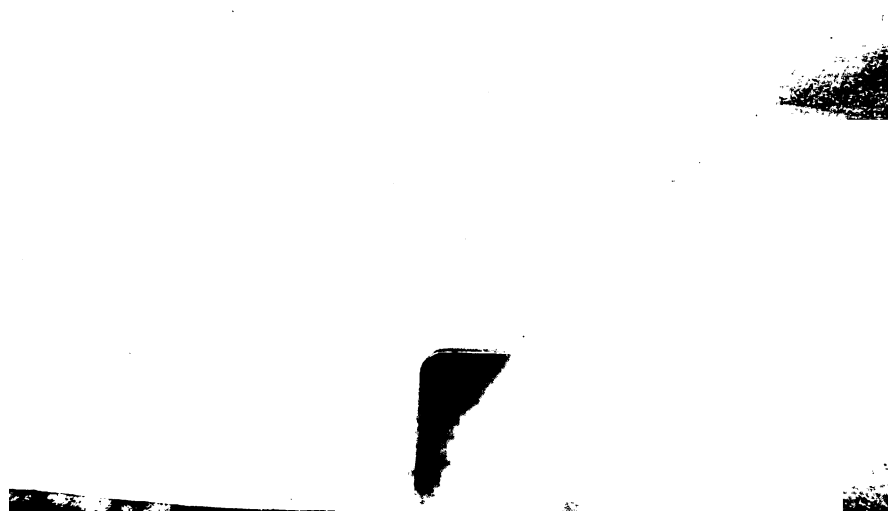
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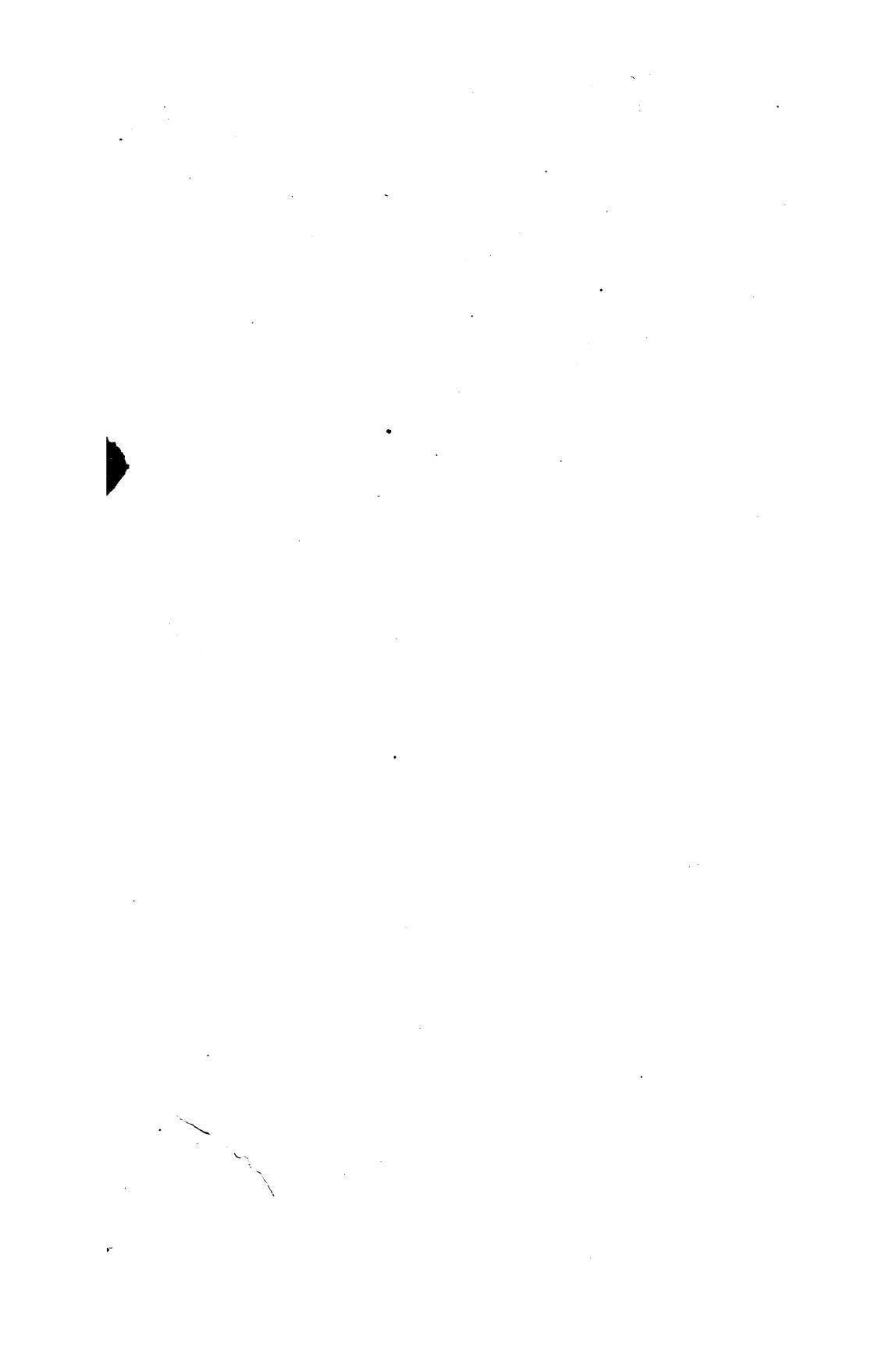
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THE DIRECTOR;

A WEEKLY LITERARY JOURNAL:

CONTAINING

I. ESSAYS,

ON SUBJECTS OF LITERATURE, THE FINE ARTS AND
MANNERS.

II. BIBLIOGRAPHIANA.

ACCOUNT OF RARE AND CURIOUS BOOKS, AND OF THE
BOOK SALES IN THIS COUNTRY, FROM THE CLOSE
OF THE SEVENTEENTH CENTURY.

III. ROYAL INSTITUTION.

ANALYSES OF THE LECTURES, DELIVERED WEEKLY.

IV. BRITISH GALLERY.

DESCRIPTION OF THE PRINCIPAL PICTURES EXHI-
BITED FOR SALE, WITH THE NAMES OF THE PUR-
CHASERS.

VOL. I.

LONDON:

PRINTED BY WILLIAM SAVAGE, BEDFORD BURY:

SOLD BY LONGMAN, HURST, REES, AND ORME, PATER-
NOSTER ROW; J. HATCHARD, BOOKSELLER TO HER
MAJESTY, 190, PICCADILLY; AND W. MILLER, AL-
BEMARLE STREET.

1807. 9221





THE DIRECTOR;

A LITERARY AND SCIENTIFIC JOURNAL.

TO BE PUBLISHED EVERY SATURDAY,

DURING THE WINTER SEASON.

THE OBJECT OF THIS PAPER IS, THE CIRCULATION
OF SUCH KNOWLEDGE AS MAY SERVE TO SHEW
THE STATE OF LITERATURE, SCIENCE, AND THE
FINE ARTS, IN THE METROPOLIS, AND OTHER
PARTS OF THE EMPIRE.

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PRINTED BY WILLIAM SAVAGE, BEDFORD BURY.

Price One Shilling.

REF ID: A66666

THE DIRECTOR.

No. I. SATURDAY, JAN. 24, 1807.

*Sortiti ingenium, divinorumque capaces,
Atque exercendis capiendisq; artibus apti,
SENSUM a celesti demissum traximus arce.*

JUV. Sat. 15.

—— Gifted with superior powers,
And capable of things divine, 'tis ours,
To learn, and practise, every useful art,
And from high Heaven deduce that better part,
THE MORAL SENSE — *Gifford's Juvenal.*

THE boundary between savage and civilized man, between the most abject and the most elevated of our species, is marked and defined by the progress of the ARTS and SCIENCES. Their influence in cultivating and civilizing the human mind, the inventions and improvements to which they have given birth, and the domestic

habits and affections which insensibly entwine themselves with their growth and cultivation, and acquire strength and power by their increase and prevalence, have produced, and for ever will produce, the most beneficial and important effects on the happiness and well being, the character and capacity, of man.

BUT it is not merely in the civilization of savage man, and in the supply of the advantages of social life, that the arts and sciences are of important benefit. It is not merely in the infancy of society, but in its maturity and progress of existence, that they are eminently useful. Against the prevalence of that sensuality, which has corrupted and destroyed a succession of great empires where the arts and sciences have not been duly cultivated, they offer a delightful and efficacious remedy; protracting the period of decay and dissolution, and supplying from intellectual sources the rich gift of immortality.

IMPRESSED with these considerations, deeply and fervently as the Knight of La Mancha was filled with that enthusiasm which spurred him on to glory, I am resolved that my countrymen shall be indebted to me, for the *chivalrous attempt* to promote, improve, and refine, the arts and sciences in the British empire. For this purpose I have opened a correspondence with members of the Royal Society, and of the Royal Academy ; of the Societies of Antiquaries and of Arts, and of the Royal, London, and British Institutions. Some account of the Lectures of the two first Institutions, a statement of the progress of the British Gallery, and minutes of the proceedings of these and of the other learned bodies above mentioned, will form a kind of supplement to each paper. The arts of building and music, so singularly united in the person of Amphion, will not be neglected. I once had the honour of being a scraper, and when occasion may serve, shall take the liberty, though not clothed with a musical degree, to offer my opinion on the powers

and effects of music. With regard to the other art, as I have had the happiness, among other occupations, of enumerating that of building as a constant source of amusement, I shall take upon myself the labour of examining the taste and circumstances of some of our modern buildings. But, before I direct any of them to be abated, or (in the vulgar tongue) to be pulled down, I shall defer the execution of my sentence for a few days, in order to give them sufficient time to tumble down of themselves. The theatres will not be neglected. Measures have been taken for obtaining information of what is passing in them, and in other places of entertainment; and though I do not intend to be hasty or severe in my animadversions, yet I deem it proper to give them this early notice, in order that "they may correct themselves, for the example of others."

~~THE~~ Hero of Cervantes was employed four entire days, in devising a famous

and high sounding name for his immortal steed, Rozinante. A longer time has occupied me in giving a proper title to my proposed work. The Muses Journal, the British Apollo, the Herald of the Arts, the Mercury of Science, and many other names, have been preferred and rejected in their turns. One was too presuming, another wanted simplicity, a third, dignity. At length it occurred to me, that, as I offer myself to the public as a mere *guide post*, to *direct* the course of others to moral and intellectual excellence, no name can be more characteristick, than that of THE DIRECTOR; resigning, as I do, all claim to pre-eminence, and striving only to be the humble instrument, of pointing out to my countrymen, the path which leads to the temple of intellectual fame.

IN the execution of the task which I have undertaken, my chief attention will be directed to the promotion and improvement of the *fine arts* in this country. During the two preceding reigns they

have been placed in a singular state of neglect and humiliation. HIS MAJESTY, with great honour to himself, has given them a degree of countenance and patronage, which, by extending civilization and promoting manufactures, has increased the resources and prosperity of his empire. Much, however, remains to be done. The public must learn to pay that respect and reverence to the moral and intellectual productions of the fine arts, which they so richly deserve; and the artist must be taught by the encouragement of rank and opulence, and by the protection and patronage of government, to strive for eminence in the higher departments of his profession.

“How few are the boasted and envied acquisitions of human talents (I am transcribing from Mr. Hoare’s Inquiry) which have not been perverted to the lamentable purposes of dissention, strife, malignity, and mutual destruction!—The cultivation of the Arts alone is exempt from this accession of dangerous power. They

alone unalterably and necessarily lead to the attainment of the highest, because the happiest, purposes of social intercourse. Beauty, physical and intellectual, the ornament and delight of our nature, is their perpetual object. The temple of the *Graces*, of all that softens, all that endears, all that unites mankind, is the abode of the Arts. They take their visible course over the surface of all the pleasing emotions of the mind ; their invisible one penetrates and pervades them. They have no existence but from those qualities of our nature, which sooth, which delight, which enrapture."

" Theirs are the lessons, and the plans of peace.
To live like brothers, and conjunctive all,
Embellish life."

THE genius of Milton, Dryden, Pope, Gray, and our other native poets, has taught us to put a just value on the dignity of the *poetic art*. But the powers of the GRAPHIC MUSE have never been fairly appreciated in this country. Her talents have been neglected and contemned ; and

the general patronage which has been afforded, if patronage like that deserve the name, has been indiscriminate, degrading, and selfish. When I speak of the powers of the *graphic* muse, I look not to what *base* uses she has been applied ;—but I refer to her genuine and original character. “ What (says a *poetic artist*) is there of *intellectual* in the operations of the poet, which the painter does not equal? what is there of *mechanical*, which he does not surpass?—What is the verbal expression of a passion, compared to its visible presence; the narration of an action, to the action itself brought before the view? What are the ‘*verba ardentia*’ of the poet, to the breathing beauties, the living lustre of the pencil, rivaling the noblest productions of nature, expressing the characteristic of matter and mind, the powers of soul, the perfection of form, the brightest bloom of colour, the golden glow of light? Can the airy shadows of poetical imagery be compared to the embodied realities of art?”

To those opulent and distinguished characters, who have lately added to our national possessions some of the noblest specimens of ancient art, we are under the highest obligation. While they have embellished their own princely mansions, they have honoured, adorned, and enriched their country. We are still more indebted to a nobleman (I need hardly name the Marquis of Stafford) for the example which he has set, of opening his collection to the public, and of making it the source of improvement to the artist, and of gratification to the lover of art. The great and immortal specimens of the Italian Schools, afford example and impulse to the student; and, while they improve and refine our taste, give beauty and currency to our manufactures, and increase and perpetuate our national resources.—But the influx of worthless pictures,—the noxious inundation of damaged or wretched originals and fabricated copies, which, like French principles, have infested our coasts since the calamitous period of the French Re-

volution, must awaken and call forth the indignation and hostility of every friend to the arts, or to his country. The rubbish, which is daily smuggled into England, from the most inferior of the foreign collections, or from the meanest of the *graphic manufactories* of the continent, has created and given wings to a tribe of picture dealers, whose interest and occupation have been to defame the national character, to decry the talents of British artists, to discourage their efforts, to blight their hopes, and prevent their success.

It may not be known to some of my readers, that, in the metropolis, there are, generally speaking, only three kinds of employment, which present themselves to the young student in painting.—Of these the most humble, but not the least useful, is that of *penciling* for the manufacturer:—the second, that of *designing* (as it has been sometimes called) for the press; so as to obtain for original works, or for new editions, a degree of sale,

which, without popular prints, they could never have had. The third, the most general, and I may add the most profitable and acceptable, is *portrait painting*; in which the skill of the artist is exerted in copying the features of his employer; with licence occasionally to exercise the fancy and give wings to the imagination, by introducing his patron's family into an *historical piece*, or his horse or dog into a landscape.

SUCH is the unworthy occupation of the *graphic art* in England! Such is the occupation of that art, which has the talent of exemplifying and enforcing all the amiable and endearing affections, that constitute the delight and value of our present existence; which can awaken and purify the disinterested virtue, that gives security and happiness to nations, and protects the innocent and defenceless from the savage inroads of ambition. Such is the occupation of that art, which possesses the power of nourishing every principle of piety and charity, and of

impressing and consecrating the most exalted feelings and habits of virtue and religion.

THE degree of virtuous and refined pleasure and improvement produced by mental exertion, is the acknowledged test of a liberal art. To this exercise of talent, kings and heroes, and great and splendid actions, are by no means essential. The seclusion of a convent, the recesses of domestic life, and the wild scenes of untamed nature, will afford topics for the most elevated genius, and supply incidents and circumstances, to improve, to elevate, fortify, and civilize the mind, and to fit it for its present duties and its future hopes. But in the selection of his subject, whether exalted or humble, whether drawn from public or private life, it is of the utmost importance that it should be of a nature and quality proper to instruct and amend, and not to debase and corrupt, the mind. The adoption of dignified, interesting, and *moral* subjects for his pencil, should

be the ruling passion of the artist, who is ambitious of true and lasting fame. Though an ardent admirer of the Italian schools, I am by no means blind to their defects. The scenes of licentiousness and cruelty which are exhibited in many of their finest pictures, have a tendency to familiarise the spectator to those odious vices. When deliberate and studied torture, or when the libidinous and disgusting vices of the heathen mythology, are displayed in the colours of Titian, or by the sublime powers of Michael Angelo, the eye, that would remain pure and uncontaminated, should turn with abhorrence from such a perversion of talent, and lament its misapplication.

NEITHER should the subject be mean or trivial. Trifles may occasionally engage the painter's pencil, as well as the poet's pen; but either is degraded, when entirely so occupied. The patient industry of the Flemish and Dutch schools has produced for us objects of study, and examples of imitation. But let not their

magical powers of execution seduce the British artist to the adoption of the topics which they in general have selected. Accustomed to mean and unworthy subjects, the mind becomes cramped and enfeebled. When it has been long habituated to trace the representation of minute and still life, devoid of mind or action, it can never hope to emulate the immortal productions of the great masters, and to become the *Shakspeare* or *Milton* of the *graphic art* in Britain.

THE paintings of HOGARTH, WILSON, and GAINSBOROUGH, do now bear prices, which, bestowed on the *living* artist, would have produced reward for talent, and incitement to exertion: but, I observe with pain and unwillingness, there is a feeling, which withholds applause from living and cotemporary merit, and deals out a cautious patronage, awaiting the death of the artist, before it dares to put a fair and liberal value on his productions. That our painters, indeed, will never equal

the performances of the antient schools, has been often repeated, and is sometimes admitted without a question; just as, at the period before MILTON, SHAKSPEARE, LOCKE, and NEWTON existed, our ancestors might have readily conceded, that Englishmen could never hope to rival the productions of the antient poets, dramatists, metaphysicians, and philosophers. They, however, who are willing to suppose, that the works of the great Italian masters were the casual product of spontaneous and unexcited genius, do grossly deceive themselves. Those specious miracles were the natural and necessary effect of talent, stimulated by such honourable and munificent encouragement, as the world has never since beheld. The greatest monarchs, and the most opulent princes, vied with each other in fostering the arts, by the genuine and only mode,—that of promoting and rewarding LIVING AND NATIVE EXCELLENCE — The public revenue was not then applied in burying antiquities, foreign and domestic, in a costly mausoleum; nor was

the attention of the connoisseur confined to the importation and acquisition of ancient and extraneous compositions: but the efforts of all were employed in producing, for the delight and admiration of future ages, those wonders of art, which enlightened and splendid patronage will never fail to produce.

Royal Society.

ON Dec. 1, the election of the officers took place. when the president and secretaries were re-elected, and a new council chosen. The Copleian medal was given to Andrew Knight, Esq. for his various papers on vegetation; when the President delivered an appropriate speech, bestowing on Mr. Knight the tribute of praise so justly due to him, for labours highly successful, and intimately connected with an important branch of philosophy, and with the theory and practice of agriculture.

THE sittings commenced on the 6th of November, the Right Honourable Charles Greville in the chair. The Croonian lecture, on muscular motion, by John Pearson, Esq. F. R. S. was read. Mr. Pearson described the difference of the muscular power of the arterial system as connected with a difference of climate. In the same species of animal, the pulse is one third more slow under the arctic circle than at the tropics. Excess of cold or heat he supposed to be equally injurious to muscular power; and he considered the blood as active, principally by stimulating the muscles.

ON November 20, the Bakerian lecture on electricity as a chemical agent, commenced by H. Davy, Esq. F. R. S. He detailed in the first place some preliminary experiments, which shew, that the acid and alkali obtained in water in galvanic experiments, are owing to impurities in the water; and that water, chemically pure, is decomposed into gaseous matter alone. Mr. Davy then described a number of pro-

cesses, which shew, that all solid or fluid bodies, containing acids and alkalis, may be decomposed in consequence of the chemical repellent and attractive powers of electrified metallic surfaces. All alkaline matters are repelled by positive electricity, and all acid matters by negative electricity. Mr. Davy pointed out a property, not before noticed in bodies, which may be called their electrical energy; and he seemed inclined to believe, that all chemical affinity depends upon the equilibrium between the electrical energies of the combining bodies. He also pointed out various applications of this principle to the phenomena of art and nature.

Society of Antiquaries.

THIS learned body met, according to custom, early in the month of November. The chair was taken by the Rev. Dr. Hamilton, V. P. who, before the usual business commenced, pronounced a short but animated eulogium

on the memory of their late-lamented Secretary, the Rev. John Brand. Dr. H. observed that, 'it was unnecessary to dwell long on the many excellent qualifications of the deceased, because he was addressing those who, for many years, had witnessed his unceasing exertions; and were, therefore, fully able to appreciate his zeal, fidelity, and perseverance in every thing connected with the interests and well-doing of the Society.'

British Museum:

A *Catalogue Raisonné* of the very extensive and valuable collection of books, deposited in this celebrated national museum, is at present in contemplation; and it is hoped the period will not be very remote before the public may be favoured with a specimen of it.

BUT the principal object which at present occupies the attention of the Trustees of the Museum, is, the arrangement of the famous TOWNLEY

COLLECTION of *Statues, Busts, Inscriptions, &c.* which are under the superintendence of Mr. Taylor Combe. It is well known, that Parliament not only voted a considerable sum of money for these antient and truly valuable marbles, but also for an additional building to be exclusively appropriated to them.

THESE statues, busts, &c. are to be grouped, in separate compartments, according to their classification of Egyptian, Grecian, Roman, &c. so that the whole *coup-d'œil*, presenting an effect at once magnificent and correct, cannot fail to afford complete gratification to the lovers of antient art.

Royal Academy.

THE schools for the study of the antique statues, and of living models, are open, and will continue so until the 23d of December. The school for the antique is very much frequented; owing in some measure to the attention of the

keeper. Mr. Sheldon's lectures on anatomy, commenced on the 17th of November; being to be followed by those of Mr. Opie on painting, and of Mr. Soane on Architecture. The re-election of Mr. West, as President, does honour to the Academy, and to himself.

Royal Institution, Jan. 17.

THE Lectures commenced on the 19th of November, with Mr. DAVY's introductory lecture '*On vegetable and animal analysis, and on the experimental history of heat, light and electricity,*' the subject of his present course. In this introductory discourse Mr. Davy gave a general outline of this department of science; its objects, its applications, and its uses. He recommended to his audience a course of general reading on the subject, as the only mode of acquiring the accurate elements of the study, and as necessary for understanding the experimental illustrations. The works that he particularly pointed out, were Grew's

Anatomy of Plants; Mirbel, *Traité d'Anatomie et de Physiologie Vegetales*; forming a supplement to *L'Histoire Naturelle de Buffon*; the Vegetable Chemistry in the 4th volume of Thomson's *System of Chemistry*; Mr. Knight's papers in the *Philosophical Transactions* from 1799 to the present year; and the various treatises of *Physique des Arbres*, par du Hamel; Ingenhouz, Sennebier, and T. de Saussure on Vegetation.

Dr. CROTCH has just repeated the lectures on *music*, which he gave last spring; and is now preparing a new course on that art, which will commence in the ensuing spring.

THE Rev. Mr. DIBDIN has given a second course of lectures on the history of *English literature*. In his introductory lecture, Mr. D. began by observing, that a review of the first thirteen centuries would convince us, that we had many intellectual characters of eminence to boast of during that period. For legislative wisdom, we might notice Alfred, William, and Edward; for scholastic erudition, Bede,

Alcuin, Lanfranc, and Anselm; for historical research and veracity, Ingulph, William of Malmesbury, John of Salisbury, and Giraldus Cambrensis; and for chemical, and general scientific pursuits, the zeal of no one had exceeded that of the immortal Roger Bacon.

SOME observations were made on the rise and progress of our language, and on its fluctuation with the French, from the time of the conquest to the reign of Edward the Third. The subject was also illustrated by a few historical facts, or anecdotes, of celebrated public characters adopting the English or French language as their usual speech; and the statute of the 36th of Edward III. (for pleading of all pleas in the king's courts in the English language,) was particularly alluded to and explained. Mr. D. then gave further illustrations of the introduction of our language into Deeds, Records, and Acts of Parliament*. Of the

* In his account of the introduction of our language into parliamentary proceedings and public depositions, Mr. D. read some passages from the Par-

first, he observed that the earliest instance yet known of the English tongue being used in a Deed, was, that of the indenture between the Abbot and Convent of Whitby, and Robert the son of John Bustard, dated at York, in the year 1343*.

The lecture was concluded by an account of the works of Robert De Brunne and Adam Davie, with a few short specimens of the poetry of both these writers. Of the former it was observed, from Warton, that 'even such a writer as Robert de Brunne, uncouth and unpleasant as he might be, contributed to form a style, to teach expression, and to polish his native tongue. In the infancy of language, nothing is wanted but writers: at such a period, even the most artless have their use.' Of Adam Davie it was

liament Rolls and Rymer's *Fœdera*, relating to a petition of the Mercers of London in the year 1386, and to the confession of Thomas Earl of Gloucester in 1398. A very curious passage was also read from Tyre's History of England relating to the deposition of Richard II.

* Charlton's History of Whitby, p. 247.

mentioned, that, his principal poem, called 'The Life of Alexander,' was preparing for the press by Mr. Park; the well known editor of the new and enlarged edition of 'Royal and Noble Authors.'

Mr. ALLEN has just begun a course on *natural philosophy*, and Mr. HEWLETT on *belles lettres*. On the 20th Instant Mr. FORSTER commenced his first lecture on the *history of commerce*.

Mr. CROWE on *dramatic poetry*, and Mr. Coleridge on the *principles common to the fine arts*, have not yet commenced their lectures; nor has Dr. Shaw on *zoology*, Dr. Smith on *botany*, Mr. Craig and Mr. Wood on *drawing and perspective*, or Mr. Douglas Guest on *the state of the fine arts in Spain*. These, together with Dr. Crotch's new lectures on *music*, Mr. Allen's on the *history of mechanical inventions*, Mr. Dibdin's third course on the *history of English literature*, and Mr. Davy's on the *chemical phenomena of nature*, will make the other courses of the present season. The library of reference is daily

improving, and the catalogue completed, both alphabetically and according to the order of sciences and history. It is intended for publication. The mineralogical and geological collections have been increased, and are now arranged in the two rooms which have been fitted up for them over the laboratory.

London Institution.

The Managers are at present occupied in arranging the library belonging to this establishment, which already contains a numerous and well-selected collection of scarce and valuable classical, historical, and miscellaneous books. In the fine arts, in natural history, in bibliography, in parliamentary history, in topography, and the history and antiquities of Great Britain, this library is extremely rich. Here may be found the valuable collection of books made by the deceased Marquis of Lansdown, relating to the French revolution; also a large collection of tracts, having refer-

ence to the political and commercial affairs of these kingdoms in upwards of 300 volumes. The principal librarian, PROFESSOR PORSON, is employed in forming a well arranged catalogue of the library; which, when finished, the Managers intend to print. The great difficulty in meeting with a sufficiently spacious room, has hitherto prevented the managers from entering on that part of the plan of this institution which embraces the delivery of lectures on scientific and philosophical subjects.

British Gallery.

THE loan of pictures from different collections, has been attended with more beneficial effects, than the most sanguine projector could have hoped for. Eighty-seven artists have been admitted as students, thirty of whom have been in a course of regular attendance. The desire of studying, imitating, and rivaling the noblest productions of the old masters, is becoming a source and principle of exer-

tion. Mr. Knight's *Rembrandt* has been the subject of imitation to Mr. Guest, Mr. Sharp, Mr. Rawlinson, Mr. Reynolds, Miss Hay, Mr. Celli, and Mr. Jones; the first of whom has nearly finished his copy of the St. Ursula of *Claude Lorrain*, from Mr. Angerstein's collection. The *Giovartius* of *Vandyke*, from the same collection, has employed the pencils of no less than twelve artists; Messieurs Agar, Howard, P. Stephanoff, Watts, Rawlinson, Green, Lewis, Chalon, Masquerier, and J. Pocock, and Miss Jackson, and Miss Hay. *Rembrandt's* windmill, the property of Mr. William Smith, has been imitated by an equal number; Messrs. Green, Reynolds, Lewis, Reinagle, jun. E. A. Spilsbury, Celli, Medlands, Jones, Mason, J. Pocock, Monro, and Miss Hay. *Sir Joshua Reynolds's* picture of Venus reproving Cupid, has been the subject of studies by Messrs. Watts and Green, and of copies by Miss Jackson and Mr. Tod; and *Velasques'* portrait of the Infant of Spain, from Lord Grosvenor's collection, has em-

ployed the attention of Mr. Watts and Mr. Chalon. The portrait by *Rembrandt*, the property of Sir George Beaumont has been copied by Messrs. Sharp, Green, Reynolds, and Chalon: *Ostade's* view in Holland, by the two Miss Reinagle's and Mr. Mason; and the Jason of *Salvator Rosa*, by Miss Jackson and Miss Reinagle. Lord Stafford's picture of the Earl of Arundel; by *Vandyke*, has been copied by Mr. Keir, and Sir Francis Baring's *Rembrandt* (the offering of the magi) by Mr. Howard and Mr. Jones. Lord Kinnaird's holy family, by *Murillo*, has been the subject of studies by Mr. P. Stephanoff and Mr. Medland; and Mr. Metcalf's *Wouvermans*, of studies by Mr. Mason and Mr. Scott, while his *Teniers* has employed Messrs. Lewis, Celli, and Scott.—Mr. James Stephanoff and Mr. Monro have been engaged in studies from the Rev. Mr. Carr's picture by *Rubens*. The *Mola* of Mr. Charles Long has been copied by Miss Reinagle, while her younger sister was employed in a copy of the Villa of Mecenass, by *Wilson*, a picture

which has been also copied by Mr. Rawlinson.—The next exhibition for sale of the works of British artists will be opened in the end of January. No productions are intended to be admitted, but what are actually the property of the artist, or of his family.

THE DIRECTOR.

No. 2. SATURDAY, JAN. 31, 1807.

Causa latet, vis est notissima.

OVID.

Obscure the cause, but wonderful its power.

AMONG other communications from correspondents, I have received the following one from a learned and valuable friend; which, without any comment or observation on my part, I submit to the perusal of the reader. It is a letter On the Causes that affected the Progress of Antient Art.

Sir,

As in the useful but arduous task you have undertaken, you propose

to pay particular attention to the present state of the fine arts in this country, to whatever may tend to promote their improvement, and the patronage bestowed upon them, an enquiry into the 'causes that have affected the progress of the arts of design, in ancient and in modern times,' may probably not be unconnected with your object.

IN every department of human enquiry, experience and analogy are the only sure guides: and to know what may be effected by human ingenuity and labour, it is necessary to know what *has already been done*, and the various means which have been employed. I venture upon this discussion merely as a general enquirer into the history of the human mind. I have no technical skill: none of the peculiar knowledge or tact of the connoisseur: all my observations may have been anticipated; or may be irrelevant. I offer them to you in the most humble manner; trusting, that you will altogether reject them, if they should

appear in your judgment undeserving of public attention.

NOVELTY, curiosity, the enthusiasm connected with objects of admiration before unknown, may all at first view be supposed to have operated in favour of the early sculpture of the Greeks, and the revival of painting in Italy. It might be conceived that a new art was followed with all the ardour of a first love; and that the faculties of inventors were necessarily more vigorous and lively than those of imitators and copyists. But this idea, though true in its general and vague expression, will scarcely coincide with refined views of the progress of the active powers of the mind.—The methods of art are slow in being attained; no one man can bring them to perfection; labour and time, and the industry of several generations, or at least of many minds, are required for the attainment of excellence. Master follows master, the scholar excels his instructor; the first works are inferior and insignifi-

cant; the origin of art is forgotten, its adult state alone is an object of admiration. The germ of the tree is unregarded, its blossoms scattered to the wind, and its mature fruit alone preserved.

MUCH has been said, and undoubtedly with considerable propriety, of the fortunate circumstances of the happy times, which favoured the progress of the improvement of art in Greece and Italy.

IN GREECE, in the most glorious age of sculpture; a patriotic and refined people existed in that state of society, in which the imagination is in its full vigour, in the rich spring of youth. Poets were enjoying an untouched field of interest. Philosophers were forming their own systems of logic, having no strict rules of thought, and carrying fancy into all their combinations. Warriors existed, animated by the desire of glory, public spirit; and all the grand virtues. Orators gifted with talents, that changed the fate of em-

pires, and made kings tremble on their thrones. Besides, in that country, beauty of person seems to have been eminent. The dress, the gymnastic exercises, and perhaps even the freedom of manners, were peculiarly favourable to the studies of the sculptor. The people were masters of gesticulation; and strength of action and the expression of passion seem even amongst the lower orders to have been softened by grace, and exalted by dignity. An universal sympathy existed with regard to the sublime, the beautiful, and the decorous. There was one vivifying spirit in the public mind,—The character of the artist was necessarily formed and modified by the popular feeling; and nothing was wanting to animate his hopes, and awaken his ambition.

IN ITALY, in the age of the Medici, in a more advanced though less romantic state of society, some of the same causes still operated. The genius of the southern nations naturally disposes them to activity and warmth in the intercourse

of society ; and the expression of the human countenance is varied and impassioned. The period of the great Italian painters likewise was the period in which learning was reviving, in which the human mind began to awaken to day after its long slumber in the night of the middle ages. The era was distinguished by the progress of physical science, by the discovery of a new world, and by the triumphs of the Christian Faith. A state of general activity is necessarily favourable to every particular pursuit, and, above all, the arts were protected by princes and potentates ; and fame and riches equally bestowed on the successful candidate.

THE worship of the people, both at Rome and Athens, was exceedingly favourable to the progress of art. The age of idolatry, if not the favourite age of the moralist and the philosopher, is at least the fortunate age of the sculptor and the painter. The zeal of the puritans and early reformers of christianity,

in destroying paintings and statues, sufficiently proves the peculiar importance attached to these productions, in a religious point of view, by the church of Rome. And in early Greece, the temples of the gods were the theatres of the glory of the sculptors. The Jupiter of Phidias, and the Apollo of Praxiteles, were venerated, admired, and worshipped by a whole pagan world. Being essential to the magnificent ceremonials of a most magnificent system of superstition, the artist received, as it were, an apotheosis ; and the adoration paid to the work became a supreme glory to the workman, and stamped a kind of divinity on the efforts of genius.

IN BRITAIN, at the present era, there are certainly no circumstances of equal brilliancy or magnificence ; none so capable of exalting and purifying art.

WE have undoubtedly beauty of person in a high degree, but in general it

is either concealed or disguised by fashion. The common dress of the people is rather simple and convenient, than graceful or picturesque. We are, generally speaking, firm, cool and reasoning, and not lively, active and impassioned; prudence, or the coldness of excessive refinement, banishes gesture almost entirely from the scenes of real life. It may be said, that this is no great evil, and that the artist may easily gain his ideas of grace, of beauty, and expression from the study of the antique, and that a few elements only are required to enable genius to produce new combinations. I fear, however, that this cannot be the case. The cold forms of the marble, or the superficial colours of the canvass, must necessarily affect the imagination less vividly than the warmth of real and active life, the at once palpable and expressive—the body and the soul. And it is astonishing how much the habitual and daily acquaintance with particular impressions affects the tone of the mind. The person confined

to a low country, who had never beheld a mountain district, except in representation, however great his powers of art, would imperfectly conceive, and still more imperfectly execute, an alpine scene. What applies to nature, will likewise apply to man, and with greater force ; as it is more difficult to depict, without experience, action than stillness—living, than inanimate, forms. Our national subjects, undoubtedly, are grand and numerous. We have had Patriots, Orators, and Warriors, and scenes of triumph, at least as splendid as those detailed in the pages of antiquity. We have had, like Greece, a Demosthenes, and an Eschines ; and men, who, like those of Sparta and of Thebes, have died for their country in the arms of victory. But to delineate such subjects would be in the highest degree difficult, even supposing the powers of the artist supreme. To paint in the truth and spirit of the historical style, would be to offend legitimate taste, by adopting a costume at once inelegant and incapable of expressing

dignified action: and to borrow the dress and fashions of antient times*, would be at once unreasonable, and offensive, in the highest degree, to our patriotic and popular feelings.

* Whatever arguments may be advanced in favour of adopting the modern dress in painting, I conceive none can be successfully advanced in support of this dress, as it affects sculpture. The following is extracted from Sir Joshua Reynolds's tenth discourse.

‘The desire of transmitting to posterity the shape of modern dress must be acknowledged to be purchased at a prodigious price, even the price of every thing that is valuable in art. Working in stone is a very serious business; and it seems to be scarce worth while to employ such durable materials in conveying to posterity a fashion, of which the longest existence scarce exceeds a year.

‘However agreeable it may be to the antiquary's principles of equity and gratitude, that, as he has received great pleasure from the contemplation of the fashions of dress of former ages, he wishes to give the same satisfaction to future antiquaries; yet, methinks, pictures of an inferior style, or prints, may be considered as quite sufficient, without prostituting this great art to such mean purposes.

‘Sculpture is formal, regular and austere; disdains all familiar objects, as incompatible with its dignity; and is an enemy to every species of affectation, or appearance of academic art. Whatever partakes of

THE extraordinary wealth of many private individuals in this country, may, at first view, be supposed to be highly favourable to the patronage of the fine arts, and the encouragement of a pure taste; and this undoubtedly would be the case if all rich men were men of taste: but a certain general demand for pictures and portraits, at what may be called a mercantile rate, rather promotes mediocrity than excellence; and where the majority of purchasers are not en-

fancy or caprice, or goes under the name of picturesque (however to be admitted in its proper place) is incompatible with that sobriety and gravity which is peculiarly the characteristic of this art.

There is no circumstance which more distinguishes a well regulated and sound taste, than a settled uniformity of design; where all the parts are compact, and fitted to each other, every thing being of a piece. This principle extends itself to all habits of life, as well as to all works of art. Upon this general ground, therefore, we may venture to pronounce, that the uniformity and simplicity of the materials on which the sculptor labours (which are only white marble) prescribes bounds to his art, and teaches him to confine himself to a proportionable simplicity of design.

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dowed with the gift of discernment, the majority of artists will not be found to bestow on their works the maturest deliberations of judgment or industry, and the highest polish of labour.

THOUGH labouring under many disadvantages, this country, however, offers some peculiar traits, which may well afford high expectations and vivid hopes to the patrons of the British school of art.

OUR natural scenes have characters of picturesque effect, of which no other country can boast ; and this department of landscape is full of novelty, beauty and sublimity ; and our eternal verdure, our pure streams, our wooded lakes, and mist-clad mountains, are equally fitted for the painter and the poet.

THE exalted state of our physical science likewise, which, compared with that of all former times, is as the brightness of

noon-day to obscure twilight, offers untouched subjects in the calm and dignified departments of art.

IN religion, if an enlightened system has limited the extent of the glory of the painter, it has not at all diminished his powers of execution. The objects of sacred design are still unexhausted. The first of poets of modern times has given to them the grandeur and effect of the noblest combinations of fancy: and the artist may find in 'Paradise Lost,' all the elements of the higher departments and sublimest functions of his art.

THE talents of Reynolds, Wilson, Gainsborough and those of many able living artists, prove how much may be done.

THE exertions that are now making promise excellent fruits.

THE zeal displayed, by yourself and other ardent cultivators of all that tends

to the improvement of society, merits, on this occasion, the approbation of your country; I trust that it will not be applied in vain.

I am, Sir,

Yours, &c.

Y.

Royal Society.

THE papers which have been lately read before this learned body are, an essay on the precession of the equinoxes, by the Rev. Abram Robertson, M. A. F. R. S. Savilian Professor of Geometry in the University of Oxford; and a letter on a subject of practical mechanics, by Davies Giddy, Esq. M. P. F. R. S. to the President: On Thursday, 22d January, the election of a Secretary, in the room of the late Dr. Grey, of the British Museum, came on, when H. Davy, Esq. was unanimously elected to that office. On the same evening the first part of a paper by Dr. Herschel, on the colours of thin plates was read.

Royal Institution.

THE LIBRARY of this Institution, of which a very short account appeared in the last number of *The Director*, is regularly increasing in the number and value of its books. The public may probably not be informed, that in *topographical* and *old English historical* works, it is extremely rich, from possessing the library of the late Mr. Thomas Astle; which was originally collected by the learned Philip Morant, author of the *History of Essex*. These books have a great number of MS. notes by many learned antiquaries. Of *scientific* publications, the library of this Institution has a very extensive collection; and in editions of the *Greek* and *Roman Classics* and *lexicographical* works, it is also very select. Among the publications relating to the *fine arts*, are the *MUSEUM WORSLEYANUM*, Stuart's *Athens*, &c. &c.

IN short, the collection in its present

state, though not so numerous as many other public libraries, affords a judicious selection of what is useful and interesting; and every facility of access to books is afforded to gentlemen in the several objects of their research.

THE subject of Mr. Davy's second lecture *on vegetable chemistry* was the organization of plants.

PLANTS exhibiting *life* only in their powers of assimilation and reproduction, display a very simple organization. A system of tubes for absorbing nourishment from the soil, a system of cellular membranes, for the exposure of their fluids to the influence of the atmosphere, constitute under different modifications all their interior organs. The sap rising from the minute fibrils of the roots through the vessels of the sap wood or alburnum is chemically altered in the leaves; much of its aqueous part evaporated, and its inflammable products increased: it appears to descend through

the vascular system of the bark, and the new parts are produced between the bark and the alburnum.

IN the great anatomical division of the organs of plants, the epidermis seems to act as a defence to the living parts. The heartwood serves as the support and mould on which the new productions are formed; and the pith, scarcely visible except in annual shoots or young trees, is probably useful as a reservoir of moisture, to supply the first wants of the rising plant. The leaves absorb gaseous matter and moisture by their lower surfaces, whilst their upper surfaces perform the function of transpiration. The flowers are the reproductive parts, the pistils the bases of the seed, the anthers the agents of impregnation.

THE Professor stated, that, though much had been discovered on the subject of the anatomy of plants by Grew, Malpighi, Ray, Linneus, Mirbel and Knight; yet still much more remained obscure and unknown. He recommend-

ed this department of enquiry as affording ample sources of discovery, and as capable of being prosecuted with facility, as requiring no apparatus but the microscope, no extensive preliminary knowledge, merely an eye to observe, and a hand to delineate. He recommended it generally to all persons possessing leisure, and a taste for philosophical research. He recommended it particularly to the female part of his audience, as fitted to their habits and pursuits, capable of affording much rational amusement, and as an elegant and refined study.

IN the *third* lecture, the subject was the sap of plants. The difference between the sap in the alburnum or sap wood, and in the bark, was considered. Mucilaginous and saccharine matter abound in the sap of the alburnum of most trees and shrubs, and colouring and astringent matters are found in most cases in the sap of the bark. In large trees, the sap contains much less solid matter than in shrubs. In the sugar

cane, the proportion of saccharine and mucilaginous matter to the water is about as one to five. In the sugar maple it is about one to forty of the whole. In the beech, according M. Vauquelin, it is about one to forty-two; and in the elm, one to eighty-eight.

Mr. DAVY mentioned the relation of the different kinds of sap in trees, to the subject of engrafting. Grafts from fruit trees containing a saccharine sap, will not grow on trees, the sap of which is in the slightest degree astringent. In this part of the enquiry, Mr. Knight's observations upon the decay of grafts taken from old trees were made a topic of discussion, and it appeared probable from the facts, that the graft partakes of the disposition to old age, and decay of the parent tree; and that though it does not die at the same time by any Talicotian sympathy, yet it cannot by any means be made healthy and vigorous. All the favourite apples of the last century are gradually deteriorating. The golden pippin has not a fourth of the size described by

the old writers on gardening ; and our hopes for new and excellent varieties must rest upon enlightened experiments on seedlings.

IN the *fourth* lecture the peculiar fluids, or, as they have been called by some physiologists, the secreted fluids, of plants were considered.

THE vessels in which they are contained seemed to be cylindrical, and of the largest size belonging to the vegetable system, and distributed through the albumen as well as the bark.

THE resinous, oily and aromatic matters found in plants are all probably contained in those vessels.

Mr. DAVY pointed out some of the obvious uses of the secreted fluids, both for nourishing and conserving the parts. In seeds, the oily constituent which preserves them through the winter, becomes in the spring a part of the food of the plum and radicle. The aroma belonging to flowers, seems intended to preserve the essential, the reproductive parts, from attacks of insects, to which the volatile

oils appear to be peculiarly offensive, and even destructive. Multitudes of aphides are often seen upon the calyx of the rose, but they never dare to attack the petals, and there are many analogous instances.

The *fifth* lecture was principally devoted to the examination of the causes which influence the motion of the sap. The sap rises through the tubes of the alburnum, is modified in the caves, and seems to descend in the bark. Mr. Davy is inclined to refer this motion to physical causes chiefly. To capillary attraction, to expansions and contractions of the vessels, from changes of temperature, and to the great evaporation from the leaves.

He seemed to doubt of the presence of irritable contractile power in the fibres of vegetables, and shewed that the other agents were adequate to the effect. He decided against the idea of any circulation in the vegetable system, similar to that occurring in the animal system, in which the heart and arteries are inva-

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the ly active. And he detailed several hoFances of the inversion of the func-muns of the vessels, by merely changing one mode of application of external owers.

§ IN the *sixth* lecture, water, soils, and the atmosphere, were considered, as far as they are connected with the nourishment of plants. Water and the matters in the soil which have once been organized, constitute the great part of their food received by the roots. Mr. Davy detailed the experiments of T. de Saussure, which prove that the earths found in the ashes of plants, is of the same kind as the earths of the soil in which they grow. He mentioned an original experiment, which seemed to shew that corn would not grow vigorously if wholly deprived of silicious earth, which, in the state of nature, constitutes its epidermis, and it has no power of forming this *substance*, which there is good reason for supposing elementary.—Mr. Davy gave an account of the experiments which shew that *carbonic acid* is absorbed and

decomposed by plants in the solar light and oxygen evolved. He seemed declined to doubt whether they ever evolved carbonic acid in a state of health and he mentioned some facts, which seemed to shew, that the carbonic acid which usually appears when plants are confined in darkness, in close vessels, really owing to the decay of some of their dead parts. The epidermis, the heart wood or a single yellow spot in the leaf, would be fully adequate to such an effect.

THE *seventh* lecture was principally devoted to the consideration of the causes of germination and the circumstances that affect the health of plants. Mr. D. stated that seeds were incapable of germinating, unless supplied with heat, moisture, and air, and that oxygen is always absorbed in this process, and carbonic acid evolved. He mentioned Mr. Knight's experiments on the ascent of the stalk, and descent of the radicle, which seem to shew that gravitation is the principal cause of both these effects.

The chief diseases of the more perfect plants, he stated are produced either by parasitical vegetables, or by insects. Wet seasons conduce most to the propagation of mildew or blight; and dry weather to increase of the turnip fly, and other analogous destructive insect tribes.

THE *eighth* and concluding lecture of the course, was upon the mode of the dissemination of seeds, and upon the progress of vegetation, in a state of nature. Rocks, according to Mr. D. by their decomposition, form a soil; different species in very different periods. Lichens and mosses are their first productions, and lastly a mold is formed capable of supporting grasses. Peat he considered as chiefly arising from the destruction of forests, exposed by the early cultivators of different countries by thinning their outskirts. Mr. D. made some general observations on the nature of different soils, and recommended new enquiries on this subject as peculiarly important to the agriculture of the country.

THE REV. MR. DIBDIN, in his second lecture *on English Literature*, devoted the greatest part of it to extracts from Froissart; which tended to illustrate the characters of Edward, and his Queen Philippa, and afforded anecdotes of the civilization and literature of the age. An interesting anecdote was mentioned of Lord James Audley and the Black Prince, taken from the 1st volume of Mr. Johnes's edition of the *Chronicles*.

Mr. D. then gave a sketch of Froissart's life, chiefly from the biography of Monsieur de St. Palaye: he also alluded to the *poetry* of the historian, for it appeared that Froissart had composed not fewer than 30,000 verses! The abode of the celebrated GASTON, EARL of FOIX*,

* 'The Count,' says Froissart, 'when I put any question to him, answered it most readily; saying that the history I was employed upon would, in times to come, be more sought after than any other; because', added he, 'my fair sir, more gallant deeds of arms have been performed within the last 50 years, and more wonderful things have happened, than in 300 years before'. Johnes's edit. vol. iii. ch. 22.

the zealous patron and admirer of Froissart, was next described; and the character of that nobleman given, from the French of Monsieur de St. Palaye, in the following words :

‘THE Count de Foix’, says M. de St. P. ‘was surnamed Phœbus, on account of his beauty; and Froissart could not have fixed upon a patron or a residence more congenial with his feelings and views. Although in his 59th year, he was esteemed the handsomest, the best-proportioned, and most powerful man of his age; dexterous in all athletic exercises, valorous, consummate in the art of war; noble and magnificent. No warrior visited him without carrying away proofs of his liberality. His castle was the rendezvous of all the brave captains of the age, who were distinguished in fight or in tournament. The only discourse heard there, was that which related to skirmishes, assaults, sieges, and pitched battles; and the only amusements encouraged, were those of wrestling, hunting, tilts and tournaments!’

4

THE character of Froissart as an historian, was largely entered into; and among other observations, descriptive of his excellencies, were the following: 'All the events,' said Mr. D. 'are described with a minuteness which bespeaks fidelity, and in a manner highly spirited and entertaining. You are introduced to, and become acquainted with, his heroes, before you accompany them to the field. You hear them express their gallant sentiments at the festive board, rise up with them from table, see them buckle on their armour, brandish their spears, and rush into the thickest ranks of the enemy, &c.' 'In one respect,' continued Mr. D. 'Froissart is eminently happy: he never *labours* at the description of his heroes; one anecdote, or speech, gives you full information of the character he describes; and, like the master-touch of an eminent artist, makes the picture complete without toiling at subordinate parts.'

THE lecture was concluded by a distinct notice of all the editions of Frois-

sart extant, from the black-lettered edition, in the 15th century, by Antony Verard, to the recent one of Mr. Johnes. Mr. D. observed, that Mr. Johnes was in possession of a unique and magnificent copy of an edition, printed by Eustace, in 1514, *and struck off upon vellum*, of which all the French bibliographers were ignorant.

DR. CROTCH has concluded a course of 13 lectures upon music. In the analysis of this course, it will be only necessary to notice its more prominent features.

IN his introductory lecture, after recommending the cultivation of taste, Dr. C. proceeded to a consideration of the origin of melody and harmony. In the music of the antients, he considered whether it had any harmony, and whether the effects of this music were not in a great measure, owing to its union with poetry. He compared the effects of music with those of other arts, and in dividing it into styles, he particularly il-

lustrated the sublime, the beautiful, and the ornamental.

THE course then took an extensive range of research, from the remains of antient music, to the last vocal and instrumental productions of Haydn. The various national airs were noticed, and beautiful specimens of each given upon the grand piano forte: as were many other specimens of the more eminent composers in the 15th, 16th, 17th, and 18th centuries.

The 7th and 8th lectures were devoted to Handel; the 7th to his early productions, his instrumental music, his operas and oratorios: the 8th to his oratorio of Israel in Egypt.

AFTER noticing in his two succeeding lectures the most celebrated composers in the 18th century, and giving specimens of their several talents, Dr. C. confined his 11th lecture to Mozart, Pleyel, and Kozeluch; and his 12th, exclusively to Mozart's Requiem.

THE 13th, devoted to the vocal and instrumental productions of Haydn, con-

cluded the course. The specimens performed and referred to in these lectures will shortly be published.

British Gallery.

The Gallery of the British Institution having closed as a school for the study of the works of the old masters, by the junior artists, preparations have been made for receiving the works of the Royal Academicians and other professional artists; whose merits may be found by the Committee of Directors, to be entitled to a place in their ensuing exhibition for sale.

By means of this Institution, it is hoped, without presumption, that the genius of each individual artist may be excited to shew its claims on public favour. A liberal patronage is never wanting where intrinsic merit is evinced; and we may conclude that as a material barrier to public notice is now removed, the

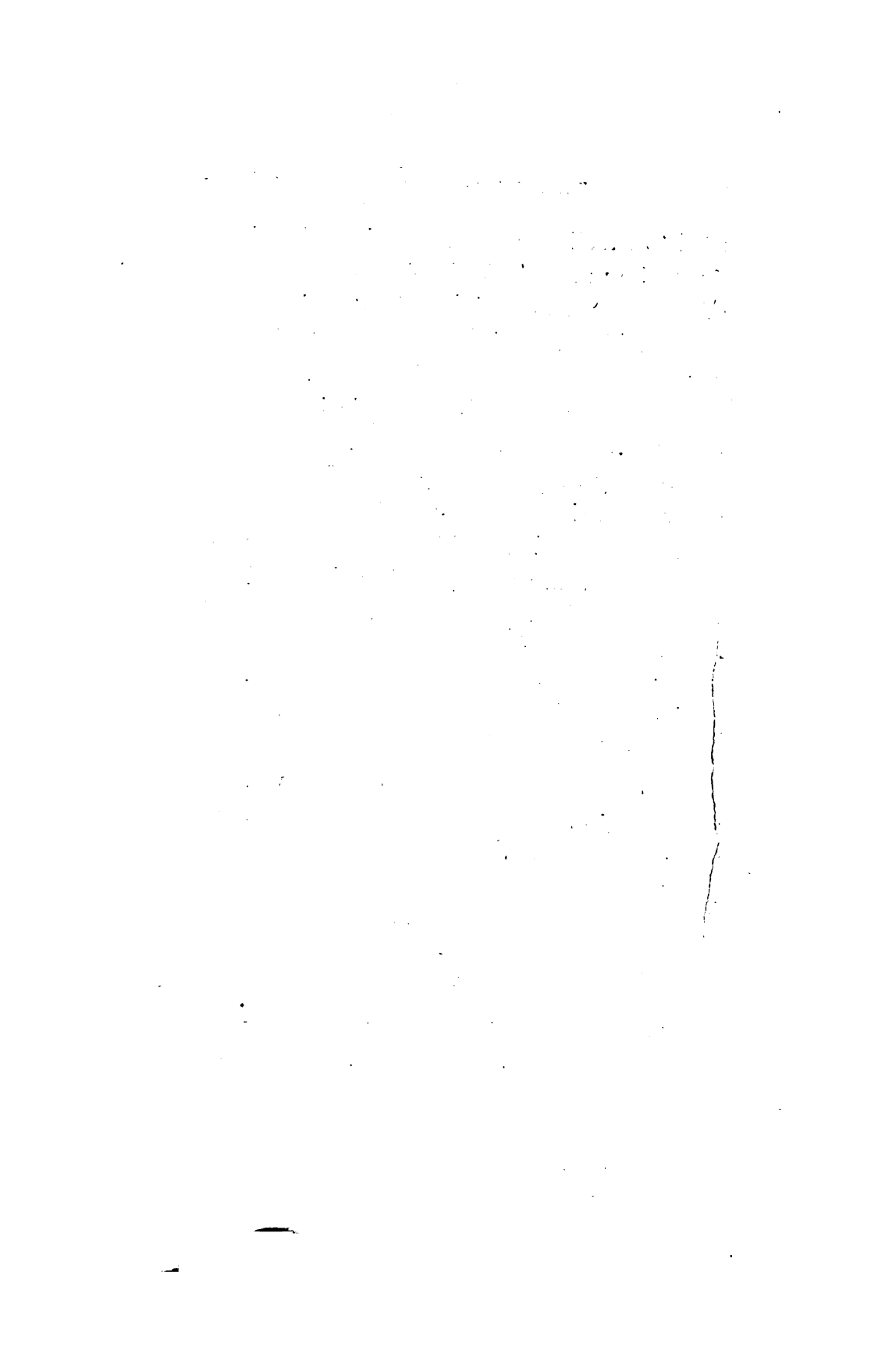
road to excellence need only be pointed out to be pursued. It should be the care of every British artist, animated by a love for his profession, and alive to his country's glory, that no signs of a retrograde movement be discoverable in any of his productions. If one part of the community be prompt to patronise, the other part immediately benefitted by such patronage, should certainly never be backward in acknowledging the good effects of it, by increasing successful efforts in all the departments of the art,—in correctness of design, in spirit of composition, in purity of colouring, and truth of expression.

It is probable that the Gallery will open for public inspection about the 9th of February; and some account of the pictures exhibited for sale will regularly appear in the numbers of *The Director*.

ERRATA.

In the List of Subscribers, *for*—Fruin, Great Russel Street, *read* Tho. Fruen, Esq. Cheltenham.—*For* The Rev. W. Coxe, *read* The Rev. T. Coxe.

William Savage, Printer, Bedford Bury.



THE DIRECTOR.

No. 3. SATURDAY, FEB. 7, 1807.

— αὐτὰρ Ἀχιλλεύς
Δακρύσας, ἱτάρων ἀφαρίζετο νόσφι λιασθείς,
Θῆν ἔφ' ἀλδὲς πολλῆς ὄρεον ἐπὶ οἴνοπα πόντον.

ILIAD.

*Not so his loss the fierce Achilles bore ;
But sad retiring to the sounding shore,
O'er the wild margin of the deep he hung.*

POPE.

THE COLOSSAL STATUE of ACHILLES, executed by the late Mr. BANKS, and very recently placed in the vestibule of the British Gallery, has been held by some of our most intelligent connoisseurs, to be the first work of its kind, that this country has produced. Knowing the interest which every Englishman must take in the pre-eminence of an English artist, I make no apology for laying before the reader the following

description of it in detail, succeeded by a very intelligent letter from a correspondent upon the subject.

Description of the Statue.

ACHILLES is represented kneeling on his left knee; the thigh being supported on that side by his shield thrown obliquely on the ground, and grouped as an inclined plane—with his helmet, battle axe, and sword behind it. The left leg in this view is fore-shortened; and the foot bears strongly against a fragment of a stone. The extended action of the right lower extremity, shewing the front of the thigh to the happiest advantage, places this leg in a fore-shortened view also; the entire limb rests upon the great toe. A drapery, arising from behind the figure, and passing over the top of the helmet and shield, extends over the upper part of the left thigh. The body rises erect from this complicated but natural and vigorous disposition of the lower extremities; the chest in-

clines a little forward; the head is thrown rather back upon the right shoulder, supported by the right hand, expanded, and passionately fixed upon the hair, which is in a dishevelled state. The face looks upward over the left arm, which is extended in a very graceful and animated manner; and the countenance is impregnated with every mark of disdain, disappointment, and resentment. The whole contour of the figure is astonishingly grand, yet the anatomy perfectly correct.

THE sculptor has taken that moment of time, when Briseïs has been torn from Achilles by order of Agamemnon: and the action is described by the preceding lines of the poet. The waves of the ocean wash the base of the figure, which is elevated on a pedestal about 3 feet high. The figure measures a little more than 8 feet.

To the Editor of the Director.

SIR,

FROM the nature of your introductory paper I should suppose, that you would be glad to hear from any person, who endeavours, as much as he can, to promote the arts of his country; who has seen with pleasure the rapid strides, that have been, and are daily, making in favour of them; and whose only wish is, that they may ever proceed in the right road. If therefore a few cursory observations, not only on *what is done*, and what *ought* to be done, but also some remarks on what is done and ought *not* to be done, be admissible in your Director, I will occasionally take the liberty of troubling you with a few lines. My present communication I purpose to confine to the subject of the British Institution: as an accidental circum-

stance has made me personally acquainted with an important event in its history.

THE progress, that was made in that excellent establishment during the year of its birth, was very great ; but it will, I hope, be far exceeded as it increases in years. The former exhibition of the English School is fresh in the memory of all, and I have no doubt that the exertions of the artists will render the ensuing one at least equally brilliant and valuable. The pictures of old masters, also, that were kindly lent last year for the instruction of students, were upon the whole excellent ; yet I hope they will be still better during the succeeding summer. Perhaps in the course of your work you will give me leave to point out some, which, if they can be had, will be of essential service. But I am now wandering from my present purpose:

THE particular event, I allude to, is the erection of an original colossal spe-

cimen of modern British sculpture, which was presented to the Institution last year by the family of the artist, and is now placed in the entrance hall. Upon this subject I shall beg leave to offer a few reflections, as it is a circumstance that seems to augur favourably of the expanded and liberal support which our artists are likely to derive, in various points of view, from this admirable establishment.

THIS great effort of modern art is the STATUE of the COMPLAINING ACHILLES, by the late Mr. BANKS: a well placed altar of Art, which speaks in good omens of the taste, impartiality, and just views of the patriotic society which there erected it; and recollecting, as I well do, the high enthusiasm that worked invariably under the cool and serious exterior of that genuine Artist, it gives me the greatest pleasure to behold this meritorious monument of his powers, perhaps his noblest effort, placed at last, by a con-

occurrence of circumstances, just where his fit ambition would have gladly made the deposit.

Instead of which, had it been executed, as at first intended, in marble, for the embellishment of Hafod*, it would, like others of his best performances, have served only to adorn those shades which are but too beautiful already. And surely every true lover of the finest department of art must sincerely regret, that, of the labours of his classical chissel, many are fixed in the oblivious aisles of distant village churches; others, in the solitude of country retreats; and above all, that his *CUPID*, a statue that would have been highly valued in the very best

* At this place, there is already as beautiful a specimen of his power in grouping statues, as this is of his talents for executing that difficult task, a colossal one. It is *Thetis* plunging *Achilles*, when a child, in the river *Styx*, to render him invulnerable; a group now destined to ornament Mr. Johnes's magnificent conservatory. There also will be found a fine bust of *Oliver Cromwell*, and others, much valued by the proprietor.

times of art, and might have stood, without fearing a competition, even on the steps of the Roman Capitol, was destined to vanish amid those impenetrable fogs, which extend their opaque curtains from the gulf of Finland to the Sarmatian lakes *.

YES, Sir, I rejoice, and your readers will rejoice with me, that THIS EPITOME OF THE ILIAD, was destined to fill the honourable seat it now holds. A better choice could not have been made from HOMER, although Phidias had dictated the selection; for, if the wrath of Achilles was considered by that great poet as a just foundation for so grand an epic poem, in which way could his divine

* During Mr. Banks's residence in Rome, he completed a statue in marble, of Cupid seizing a butterfly, emblematic of the power of love over the soul. This beautiful piece of sculpture, which so delicately portrayed the divine elegance, and supple activity, of the youthful deity it was to represent, was purchased by the Empress Catherine II, of Russia, for the embellishment of a temple in her royal gardens at Zsarsco Zelo, near Petersburg.

performance be better commemorated, than by selecting the moment, when that hero's sufferings were most acute?

IN this statue, his godlike origin is well marked by his superior size and nobleness of contour; his strength, by the exertions the attitude demands: and the agony of his exalted thoughts, by the active energies, its, almost, motion unfolds. But when we examine the character of his heroic countenance, then we plainly read,

"His towering thoughts on their own breast o'erturn'd,
"And piercing to the heart!"

By some uncultivated minds, it may be objected, that this colossal figure, not being executed in marble by the fingers that modelled it, we ought not to speak of it as *a statue from his hand*. To such I shall only reply, that among genuine artists this very circumstance renders it of more value; for under the present mechanical mode of transferring the model to the marble, we all know, that very inferior hands must

always be employed, to uncover the kernel of the artist's composition ; and that no care is sufficient at all times to prevent those errors of the "*poco troppo*," which, when they have happened, no zeal, no genius, can happily correct; and it is equally true, that where this does not happen, in gliding with reflexion over the last touches with a masterly hand, many graces are seized, which in modelling escaped the eye ; but it quite as often happens, that with the view of enriching his first thoughts, the Artist's chissel often polishes down a real beauty, and gives grace at the expense of energy and soul.

LET us therefore consider this work as it is, *a fine statue*—(for the material has nothing to do with sculpture, except the name) and then we shall see the subject of the Iliad nobly personified, and the wrath of a royal, heroic, warrior—

“ Achilles' wrath, to Greece the direful spring

“ Of woes unnumbered—”

POPE'S ILIAD.

and feel in the air of abandonment,

and wild but tender despair, the genuine image of the distracted son of THETIS, who

“ —Bathed in tears of anger and disdain,
“ Thus loud lamented to the stormy main.”

POPE'S ILIAD.

Every thing indeed is touching—his youth—his heroic form—his agitated motion—the passion he so cruelly labours under—his loss—of all privations the least possible to bear, while possessing the emotions and feelings of that time of life, and scarcely supportable at any period of manhood; a passion, which, while it strips him of the hero's ornaments for the moment, and dissolves his soul in lamentations and tears, only renders those very tears and cries more affecting to the bosom of humanity: for BRISEIS, the virgin object of a man, inflamed, we may be allowed to suppose, with more than mortal desires, was torn from his embraces, to gratify a rival in glory, and one, whom he thought scarcely an equal.

HERE then was a subject which the classical mind of **BANKS** selected for a grand effort, after the unwearied studies of his youth*; and of which, if the public

* Mr. Banks was one of the earliest students of the Royal Academy, who benefited from the useful regulations of that institution, for sending young artists to Italy, at its own expense, for the purpose of getting an accurate knowledge of, and taste for, the antique. He extended his residence in Rome, beyond the limits allowed by the Academy; and his laborious studies during that period were fully displayed in various compositions, some of which he brought to England with him. Among these, may be more particularly specified, a basso relievo of the death of Germanicus, in the possession of Thomas Coke, Esq. at Holkham: Caractacus before the Emperor Claudius, purchased by the Marquis of Buckingham, for the embellishment of Stowe; the statue of Cupid before mentioned, and a basso relievo of Thetis, with her nymphs, rising from the sea to assist her son Achilles, who is imploring her aid on the shore, supported by his friend Patroclus. The latter work was begun in Italy, but the artist not having met with sufficient encouragement to complete it, the marble remained till after his death, when it was finished from the original model. As this most classical composition was exhibited in the British Institution last season, it must be so recent in the memory of every one, that any comments on its perfections would be needless.

mind had been matured to meet it, we should have probably soon seen the effect in giving the sculptor's art a new elevation. For whether we contemplate

On his arrival from Italy, Mr. Banks was induced to make trial of the ungenial climate of Russia; but there his talents failed of exciting that admiration, without which the most enterprising genius will languish and fade; and it was on his return to his native country from thence, that this sublime effort of his aspiring mind, the subject of the present remark, was produced. It was exhibited at Somerset House, about the year 1784, and from that period, by slow degrees, our artist began to be known, and his talents appreciated. As many of his works may be unknown to the public in general, it may not be amiss to direct their attention to some of his principal ones; among which may be enumerated, the monuments of Sir Eyre Coote, and Governor Loten, in Westminster Abbey. A lovely figure of a sleeping child, erected in memory of the daughter of Sir Brook Boothby, in Ashbourne Church, Derbyshire. A monument for Major Halliday, at Hales Owen, near the Leasowes; besides several public works, sent to Ireland and the East Indies; and his last, though not least efforts, the monuments of naval captains who died in the service of their country; which, being placed in the Cathedral of St. Paul, are within the reach of every true lover of sculpture to see, and judge of, as they deserve.

the grandeur of the extremities, the deep knowledge of anatomy, unostentatiously displayed in all the limbs, no less than in the Torso; the Lacedemonian simplicity, and scientific balancing of the whole mass; I think we must be compelled to confess, while we lament the local circumstances that retarded the entire development of his profound conceptions, that, whether hereafter Sculpture remains stationary, or rapidly advances—*from this point she must proceed among us*; and, that, to the honour of England, our Artist has deserved well of the Genius of Imitation, and of his Country.

I am, Sir,

your well wisher,

AN ENGLISHMAN.

BIBLIOGRAPHIANA.

MANY of my readers will, I fear, be a little startled at this long and, probably, uncouth expression; but when they are informed that, under this title, they are to receive occasional information of the state of literature in this metropolis, as it is connected with the sale of manuscripts, books, and belles-lettres curiosities, I entertain sanguine hopes that, however they may be alarmed at so formidable a word, they will not be deterred from perusing the matter to which it points as a 'DIRECTOR.'

SOME have imagined that, in this country, bibliography is an entirely new study; because few attempts have been made to render it popular. The knowledge of rare and curious and entertaining books, has, it must be confessed, been confined, almost exclusively, to the black-lettered tribe—to those learned and acute gentlemen, who have been

long suffered to roam, without opposition, in the PARADISE OF DAINTY DEVICES,* or to revel, unmolested,

* 'THE PARADYSE OF DAYNTY DEUISES. Conteyning sundry pithy precepts, learned counsels, and excellent inuentions, right pleasant and profitable for all estates. Deuised and written for the most part by M. Edwards, sometimes of her Majesties chappell: the rest, by sundry learned gentlemen, both of honor and woorship, whose names hereafter folowe. Imprinted at London, by Henry Disle, dwelling in Paules churchyard, at the southwest doore of Saint Paules church, and are there to be solde. 1577. 4to.' See Herbert's edition of Ames's *Typographical Antiquities*. Vol. ii, 685. 1240. Vol. iii. 1792. This singular and very rare book contains a collection of the most fashionable poems of that day, in which are preserved the fugitive verses of Lord Vaux, Lord Oxford, Jasper Heywood, and others, as well as some ditties of *Master Richard Edwards*, the editor. See Phillips *Theat. Poet. Anglican.* edit. 1800. p. lxii. Mr. Brydges's *Censura Literaria*. Vol. i. p. 255-66. A publication destined, I hope, to excite general attention to the productions of our ancestors,—and which has already snatched many a rare and valuable composition from oblivion. Mr. Beloe, in his amusing '*Anecdotes of literature and scarce books*.' Vol. i. 241-4, has given a particular account of the various editions of this work; and Warton alludes to it in his *History of English Poetry*. Vol. iii. 285. note i. I may add, that the preceding edition of this 'dainty' book, is supposed

in Will Painter's PALACE OF PLEASURE*.

It may be asked, whether there is a

by Mr. Herbert to be 'the only work of the printer which has escaped the devastations of time.' On casting my eye over the catalogue of Mr. Steevens's books, I find that his '*fac simile of the first edition of 1576, finished with the greatest neatness,*' was sold for £.5 15s. See Bibl. Steevens. No. 995-6-7.

* 'PALACE of PLEASURE, conteyning store of goodly histories, tragical matters, and other morall argument, very requisite for delighte and profit. Chosen and selected out of diuers good and commendable authors; by William Painter, clerke of the ordinance and armarie. In two volumes, quarto, 1566, 67; printed by Marshe and Bynneman; and dedicated, by the latter, to Sir George Howarde, Knighte, master of the quene's maiesties armorie, 'from his poore house besides the Toure of London.'

A VERY fine copy of this first edition of an extremely rare work, was sold at Dr. Farmer's sale for £15 15s. Judge, gentle reader, what would such a copy produce at the sale of your own books! Bynneman printed a second edition in 1575. See Herbert's Ames, vol. ii. 856, 967, 976. An *imperfect* copy of the first edition was purchased by the late Sir G. Shuckburgh, at Mr. Steevens's sale, for £8. 8s. See Bibl. Steevens, No. 1165.

probability of rendering this pursuit popular; or whether the birth, parentage, and history of an old poem, romance, or play, in a gothic or roman dress, be worth submitting to the public notice? I answer, without hesitation, Yes! Upon the same principle that gentlemen like to know the fate of their comrades in the Army or Navy List, and sportsmen the pedigree of horses in the Racing Calendar, will a niche in my paper, devoted to bibliographical memoranda, afford some little amusement to a certain ingenious class of individuals, who haunt every bookish recess, and explore every literary institution: to whom the dusty stalls in the purlieus of Moorfields, or the splendid repositories in the vicinity of St. James's, are alike objects of curiosity and gratification.

BUT, in truth, the passion for collecting curious, scarce, and extraordinary publications, is, at this moment, pretty generally increasing. 'The *book-mania*

(I hear the frozen-hearted stoic exclaim)
is now violently raging*: the bibliographer's pulse, which, in the days of Lord Oxford, Dr. Mead, Dr. Askew, Dr. Farmer, and Mr. Cracherode beat only at 72, has now an increased volition of 99—and before many years of the present century elapse, who shall say whether it may not beat 110 to the minute! Every body knows that these figures on the thermometer denote fever heat—But a truce to such malevolent remark, such 'toothless† satire!'

- * He would have said, (but it luckily escaped him)
The dog-star rages! nay, 'tis past a doubt,
All Bedlam, or Parnassus, is let out!

Pope's Prolog. to Satires, v. 3, 4.

† I subjoin my authority for this somewhat unusual expression. The famous Bishop Hall, whose satires were considered by Pope among the very best in our language, and whose 'Contemplations' yet afford solace to the pious, published in the year 1597, '*Three Bookes of toothlesse Satyres,*' printed by T. Creede, for R. Dexter, in a duodecimo volume. In the year 1598-9, these toothless satires were joined with three books of *byting satyres*, under the general title of *Virgidemarium*. T. Warton, in his History of

REVERTING to the principle on which the present article is proposed to be conducted, I deem it necessary solemnly to announce to all classes of my readers, male and female, that there will be nothing found in my 'Bibliographiana' to sadden the cheerful, offend the grave, disgust the wise, or shock the good. I set out by professing a sincere regard for all those curious, erudite, and industrious men, 'by whose labours a love of books has been kindled, and, in consequence, a general love of knowledge promoted. Typography has given keys to science; and by pointing out where these keys are lodged, we shall be enabled to unlock those treasures of genius and instruction, which for ages have been accumulating, and of which a considerable part has yet escaped the researches of man.

English Poetry, and in his remarks on Spenser's Faery Queen, (referred to by Mr. Todd, in the prolegomena of his edition of Spenser) particularly notices these *toothless* and *biting* satires! For the more immediate convenience of the reader, I refer to Bibl. West. No. 1047, and Bibl. Steevens, No. 1038,

I VENERATE, in our own country, the names of De Bury*, Leland, Bale, Pits, Tanner, Wood, Hearne, Oldys, Ames, Herbert, Steevens, and Reed†: nor shall

* RICHARD DE BURY was the principal tutor of Edward the Third, and was promoted by that monarch to the Bishopric of Durham. He was the friend and correspondent of Petrarch, by whom he is called 'Virum ardentis ingenii!' his love of knowledge, and passion for collecting books, were extreme. He published a bibliographical work, called 'Philobiblion', which Maichelius and Morhof have both commended. The Frankfort edition of 1610, and the Leipsic edition of 1674, are sometimes to be met with. This great man left his fine collection of books to Durham, now Trinity, College, Oxford. The most entertaining account of him is to be found in Hutchinson's History of the See of Durham. Cave and Godwin (from Bale and Wharton) have given but a meagre biographical detail of his life and labours. It has been doubted whether there does not yet exist a MS. history of his life.

† ISAAC REED, Esq. recently deceased. The talents of this eminent English critic are too well known to stand in need of my humble commendation. He was the principal editor of the last edition of Shakspeare, in 21 volumes, octavo. His curious library, if ever it should be sold by auction, will afford many a *rare bijoux* (I borrow a current phrase) to the black letter collector. There were a few mezzotint impressions of his portrait struck off, but not, I believe, for sale.

my tribute of respect to living excellence in this department, be withheld—to such characters as Wodhull, Gosset, Burney, Douce, Chalmers, Gough, Malone, Heber, Kemble, Todd, Bindley, and Park*. If demonstration be wanted of the utility of the labours of these eminent bibliographers, and of many others, equally distinguished for their erudition and taste, I entreat my readers to contemplate the splendid collections of His Majesty, Earl Spencer, Marquises of Stafford, Bute, and Buckingham, Bishop of Rochester, and Mr. Thomas Grenville.

SUCH libraries are magnificent monuments of the graphic art; whether that art relate to printing or engraving: they evince that the love of books, and of extensive collections, continues to be a leading pursuit with those, whose examples,

* I ought to apologise for inserting such a cluster of living characters, but the recollection of a very learned sermon, published at the commencement of this century, in which there are twenty times the number of names, filling an entire quarto page, fortifies me not a little on this occasion.

from rank and talent, are always deserving of imitation.

I CONCLUDE this ‘*oratio dogmatica*’ on the study of bibliography, with assuring my readers that I have no small variety of curious and entertaining tracts to lay before them; and that in the succeeding numbers of ‘*The Director*,’ it is my intention to announce the appearance of all blazing stars and comets in the bibliographical region; whether they assume the forms of ILLUMINATED CAXTONS, or VELLUM ALDUSES; and whether they appear in the *Eastern* or *Western** hemisphere.

Royal Institution.

ON Saturday, January 31, Mr. Davy delivered the introductory lecture to his

* Of late these splendid things have appeared in the *Western* hemisphere; though, speaking more correctly, I ought to say, nearly at the conjunction of the hemispheres, within about two degrees of Temple Bar.

course on the chemical phenomena of nature. He first pointed out the different objects to which the lectures will relate—The general properties of the materials which constitute our globe; the active powers subservient to these changes;—Heat, light, and electricity; the arrangements and changes of the atmosphere; the sea, rivers, and of the solid surface of the earth. He stated that it was his intention to bring forward all the latest discoveries on these interesting objects of inquiry, and to illustrate them both by experiments and sketches. He concluded by pointing out some of the peculiar advantages of philosophical study.

THE REV. MR. DIBDIN, in his third lecture *on the rise and progress of English Literature*, took a view of the poetry of Richard Rolle, and Laurence Minot. Of the former it was observed that his principal poem (a religious one) called 'The pricke of conscience', contained very little sentiment, imagination, or ele-

gance of expression. The MSS. of this work were said to be rather common in the public libraries of the country; and a few specimens of it, descriptive of moral duties, and the goodness of Providence, served to shew how the author had moulded a number of curious and technical expressions into the structure of his verse.

Of Laurence Minot, Mr. D. remarked, that, till Mr. Ritson published his beautiful and correct edition of the poems of this writer, in 1795, the public were ignorant of the great merits of the author; who it seems was very imperfectly known to T. Warton and Dr. Henry. In point of ease, harmony, and variety of versification, as well as general perspicuity of style, he was allowed by his editor to be equal, if not superior, to any English poet before the 16th; or, with very few exceptions, even the 17th century. The perusal of his poetry, as well as the interesting notes from Lord Berner's translation of Froissart, by which the edition is illustrated, was strongly recommended to the audience.

THE works of Sir John Maundeville, formed the next subject of Mr. D's. consideration; and a sketch of this traveller's life and labours was given from his early biographer, Pits; as were also some curious specimens of his voyages, to shew the nature of his style, and the peculiar turn of his thought.

THE remainder of the lecture was devoted to a particular account of the poetry of Robert Langland, and especially of his singular production called 'The Visions of Pierce Ploughman': this poem (a satirical one, levelled against the vices of all professions,) was conjectured to have been written about the year 1360, and was first printed in 1550. Many interesting specimens of it were adduced by Mr. D.; and, among others, a remarkable passage * which was first observed by Mrs. Cooper, in her Muses Library, to have suggested to Milton the idea of

* This passage is cited by Warton, in his History of English poetry, Vol. 1. 284; and by Mr. Ellis in the 1st. vol. of his Specimens of early English Poets, p. 157.

his Lazar House, in the 11th book of *Paradise Lost*.

‘THE Crede of Pierce Ploughman,’ an anonymous, and nearly contemporaneous poem, written in the same alliterative metre, without rhyme, formed the concluding part of the lecture. The first edition of this curious production was said to be printed by Wolfe in 1558, but to have almost the scarcity of a MS: the second edition was printed in 1561, along with the 4th edition of ‘The Visions’.

British Gallery.

THIS Institution will be opened to the Public on Monday the 16th February, with the addition of the Models of the several Candidates for executing the National Monuments, which are to be placed in the Gallery, for the decision of the Committee of Taste, appointed to examine them.

P O S T S C R I P T.

' FLY-FLAP PRESENTED TO THE DIRECTOR.'

As the present is a season of the year when fly-flappers are necessarily out of use, the appearance of a work, under the above title, did not a little surprise me. The writer seems to possess a considerable portion of goodnature, not unmixed with a propensity to indulge himself in a few sly personalities.

HE attacks the *title* of my paper, and thinks it dictatorial: but has he attended to my illustration of it*, and is his own title more seasonable? To be sure there are always insects buzzing about in the *regions of literature*, and probably it was his wish to furnish me with a fly-flap to be guarded against the fatal effects of their stings. If so, he has my thanks; but had he no intention, at the same time, of secreting one of these mischievous little insects in his fly-flap?

WITH the assistance of D'Alembert, who fills eight out of his 26 pages, he talks very learnedly on the fine arts, and abuses the

* See page 7 of No. I, of The Director,

British Institution : adding, that it affords not proper encouragement to painting. On the contrary, the *fact is known* that it has afforded very general encouragement. The hope of *remuneration* is the strongest incentive to successful labour. An artist, like all other professional, and *unprofessional*, men, must have 'du quoi manger'—This he will get by portrait painting, it is true; but here the fly-flapper knocks him down with his machine, and says, 'You must be an historical painter, and content yourself with the annual admiration of a passing multitude from May to July, if you wish to attain to excellence in your art.' Let the painter make the experiment! Is my opponent aware that the British Institution has already disposed of historical and other pictures, to the amount of £. 5000 and upwards? Is this no encouragement to the fine arts?

THE fly-flapper appears to triumph at the introduction of the names of 'all the masters and misses who copied the pictures.' But the insertion of their names was a mere matter of business and necessary detail; while it gave notoriety, it excited emulation.

WE are amused at page 23 with a long as-

count of a letter's miscarrying, addressed to the fly-flapper from a friend, at Rome ; and, what is very important, we are told that this letter was dated on the 6th June, 1806. In this epistle, a great deal, I dare say, was inserted about the famous Canova, of Rome; who, I am ready to admit, deserves every commendation ; and who the fly-flapper, in order that *loyalty, heroism, and common sense* may have a more ostensible share in the refinement of the arts, is desirous of bringing over here, to erect Nelson's monument, because the talents of our countrymen, Flaxman, Nollekens, Westmacott, and Bacon are inadequate to the task !

I FIND the author of The Fly-flap has a strong propensity to become acquainted with my person, and to tell the world what I have done, and, also, what I have not done. Addison's remark, in the first Number of The Spectator, is particularly applicable on this occasion.

'I HAVE observed (says he) that a reader seldom peruses a book with pleasure, till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author.'

IN his conjecture about the identity of my person and character, I can assure him he is completely mistaken. I have *never* had the honour 'of making foundlings useful to society'. My domestic situation is best described in the concluding sentence of *Gil Blas*, with the alteration of one word only. 'Pour comble de satisfaction, le ciel a daigné m'accorder *quatre* enfans, dont l'education va devenir l'amusement de mes vieux jours.'

I shall attend to the suggestion of an anonymous Correspondent relating to the names of the Artists who gained the Prizes at the Royal Academy.

CHAPTER I

The first part of the book is devoted to a general introduction to the subject. It begins with a discussion of the importance of the subject and the scope of the book. The author then proceeds to a detailed discussion of the various aspects of the subject, including the history, the theory, and the practice. The book is written in a clear and concise style, and it is suitable for both students and teachers. The author's knowledge of the subject is evident throughout the book, and his presentation is both logical and interesting. The book is a valuable contribution to the literature on the subject, and it is highly recommended to all who are interested in it.

CHAPTER II

The second part of the book is devoted to a detailed discussion of the various aspects of the subject. It begins with a discussion of the history of the subject, and then proceeds to a discussion of the theory and the practice. The author's knowledge of the subject is evident throughout the book, and his presentation is both logical and interesting. The book is a valuable contribution to the literature on the subject, and it is highly recommended to all who are interested in it.

THE DIRECTOR.

No. 4. SATURDAY, FEB. 14, 1807.

Χείλων ερωτῇ θεὸς τίς διαφερουσιναι πεπαιδευμένοι τῶν ἀπαιδευτῶν;
ἔφη ἐλπίσιν ἀγαθαῖς.

Chilo being asked, What constituted the difference between the accomplished and the ignorant? replied, The hopes of distinction and reward.

CHILO APUD DIOGEN. LAERT.

For the following letter on the connexion between genius and patronage, and on the reward and honour which the Grecian States bestowed on the arts and sciences, I am indebted to a learned correspondent, whose name it would be an honour for me to insert. The investigation is curious, and supplies food for reflection. My readers will probably unite with me in wishing a continuation of the subject.

To the Director.

It is the proud prerogative of genius, to create to itself distinction, and to exercise authority upon the minds of men. In the earliest ages of the world, superior personal prowess, and extraordinary efforts of valour, obtained the control and the command of armies, pointed out the paths of victory, and extended territorial possessions. Intellectual superiority went a great deal farther. The effect of personal superiority was relatively transient; that of the mind was perpetual. The rewards and honours and distinctions paid to each, were proportioned to the effects, which the mass of mankind felt and acknowledged. They bowed the knee to valour with reverence and admiration ; but they adored the mind, which taught the salutary arts of life, which tempered the ferocity of the savage, and enlightened the gloom of ignorance.

SUCH must have been the emotions of men, when the mere useful arts alone were known and exercised ; before the poet dipped his pen in the colours of the rainbow; before the artist gazed with rapture on the works of nature, and endeavoured to transfuse her beauties and her wonders to his canvass ; before the statuary taught his marble to breathe.

THE advance from the useful to the ornamental arts, must have been slow and progressive. Man first constructed his hut, to shelter him from the inclemency of the seasons ; long must the interval have been before it was thought to decorate the walls with pictures, with statues, or with tapestry. Man must long have been familiar with the gloom and intricacy of the forest, with the hoarse murmur of the waterfall, before he could conceive the possibility of representing their effects with fidelity and interest a second time, and by artificial aids.

It is probable, that the first successful efforts of genius, as they must have provoked delight and excited astonishment, impressed the minds of ignorant and superstitious mortals with the idea of preternatural agency. Thus, perhaps, the first altars were constructed to Pan, to Ceres, or to Bacchus. But this would be too remote and too intricate an investigation. Our idea and intention is, to convey to the reader some ability to comprehend what was in different ages of the world the disposition of men, to compensate and reward the powers of intellect, which were exerted to *meliorate* and adorn the condition of life.

IN this particular, in the remote ages of mankind, there could be no fixed principle. Rewards of merit must have been wayward and irregular; depending on the caprice, or the opulence, or local condition, of states or individuals, for whose use, or service, or gratification, the intellectual powers of genius were in any form exercised.

WHAT shall we say of the state of Athens and the caprice of its rulers, at a time when they boasted, and not without reason, of their proud pre-eminence in wisdom and the arts. They with solemn deliberation condemned Socrates to death. After a very short interval they devoted his accusers to the same punishment, and erected a statue of brass, Tertullian affirms it was of gold, to his memory. It was the work of Lysippus, and adorned one of the most conspicuous places of the city. Of the same people and their fickleness, it is told by Diogenes Laertius, in his life of Socrates, that upon some occasion (he quotes Heraclides as his authority) they condemned Homer to pay a fine of fifty drachmæ *supra βῆρω* as a crazy fellow. Yet at no great distance of time, we read that they ordered his poems to be publicly recited every fifth year at the festival of the Panathenæa. This same Homer, whose works were collected by Solon, commented upon by Aristotle, and so

cherished by Alexander the Great, that the following anecdote is related.

ALEXANDER having discovered among the spoils of Darius, a cabinet of extraordinary beauty, and adorned with pearls and precious stones ; ordered the works of Homer to be preserved in it, that the richest production of human genius might be deposited in one of the richest specimens of human art.

THE same sort of waywardness and caprice in the distinction and reward of merit, even when he himself was personally benefited, is recorded of the first Darius : We read the tale in Herodotus.

DARIUS the first monarch of Persia, had passed, according to the venerable historian, seven days and as many nights without sleep, and in severe anguish, from a dislocation of his ancle. He employed in vain the most skilful medical profes-

sors of his country. At length he was informed, that one Democedes, a Greek physician of great celebrity, was languishing in servitude, and at no great distance.—The king sent for, consulted him, and was cured of his complaint. The reward he thought proper to bestow was whimsical enough. The physician received two pair of fetters of solid gold. Democedes remonstrated in one of the oldest puns upon record. “I was in slavery before, I presume it is your intention to double my calamity.” Darius took the reply in good part, and sent the man to the apartments of his women, to whom he was introduced as the physician, whose skill had saved the life of their prince. It is related, that each of the women gave him either a golden vase, or, as some critics interpret the passage, as much of the golden coin of Persia called Darics, as he could take out of a vase, presented by each of the women, filled to the summit.

FROM the same writer it appears, this

same Democedes was retained by the Athenians as a public physician, at the inconsiderable salary of one hundred minæ.

To those who speculate upon the character of man, and the disposition shewn to reward merit, it must occasion no little perplexity to observe, that with the exception perhaps of this single country, the compensation made in return for medical aid and advice, has been mean and inadequate. We have here an example how they were estimated in Greece; they fared but little better at Rome, and even at the present period in France, no larger fee is given than half a crown. Yet it is not necessary to remark, that in a skilful physician every greater and better quality of the mind, with every adventitious aid of study and of science is not only required, but usually found. —From this digression, it may be proper to go back a little.

It is more than probable, that the first

rewards bestowed on merit of whatever kind, were donations of Land.—Pliny says,—*Dona amplissima imperatorum et fortium civium quantum quis uno die plurimum circumaravisset.*—Seneca also observes,—*Ob virtutem et vere gestam rempublicam tantum agri decerneretur, quantum arando uno die circumiri potuisset.* But that there was no method, or system, or consistency, observed in the proportion between rewards and merit, sufficiently appears from the following verses which are preserved by Diogenes Laertius, and by him ascribed to Crates of Thebes.

“ Let a Cook have thirty pounds:
Two groats are enough for a Physician:
A Parasite shall have nine hundred pounds:
A Counsellor *ὡς πασινομενον* nothing:
A Courtezan one hundred and eighty
pounds:
The Philosopher may be satisfied with a
groat.”

SUCH were the wayward feelings of

more antient times with regard to merit ; it was distinguished indeed and rewarded, but with extreme capriciousness. In the Athenian republic, at the period of their greatest refinement and opulence, they who discharged the honourable and important functions of ambassadors to foreign states, enjoyed no nobler recompence than two drachmæ a day. Contrasted with this mean parsimony, what can have been more magnificent in design, more liberal in the disposition, or more costly in the gift, than the profusion lavished by superstition, or by ambition, on oracles, priests, and temples ? —Reflect but for a moment on the donations made by Crœsus to the various oracles of Greece ; or the monuments of art, and ornaments of value, possessed by the Temple of Apollo at Delphi, and the mind is lost in wonder and astonishment, To specify one example only : Crœsus, to demonstrate his gratitude to the divinity of Delphi, or rather perhaps to reward those whose sagacity and subtlety, anticipating what followed, gave such

oracular communication as they knew to be wanted, constructed one immense pile of golden goblets, cars decorated with gold and silver, with other splendid and valuable materials, and then set fire to the whole, in honour of the oracle. Of the mass of gold which ran together from this process, he made one hundred and seventeen tiles of gold of different sizes and purity ; none of which however weighed less than one talent and a half. Upon these tiles he placed a lion of pure gold, which weighed ten talents. He sent also two large cisterns, one of gold, and one of silver, the statue of a woman, in solid gold, three cubits high, with a multitude of other things of such extraordinary value, that it would be no easy task to give their actual amount in money of our country.

THE inference to be drawn from the above fact is this ;—that as art must have made great progress in those very remote times, which is implied by the statues of the female, the lion, and the tiles of

gold; there must have existed a proportionable disposition to encourage and reward the merits of artists.—Of the skill of antient artists in every branch, many remarkable tales are told:—they occur in Pliny, in Athenæus, Pausanias, and other writers of antient times. They occur in Pancirollus, and a multitude of more modern compilers; and many also have been brought together by Dutens, in his ingenious and useful work on the discoveries of the antients attributed to the moderns. It may perhaps be sufficient to adduce an example;—It is related by Pliny of Theodorus of Samos.

It was this Theodorus who constructed the celebrated Labyrinth at Samos; but he was no less famous for having made a representation of himself in brass, which must ever be considered as a prodigious effort of genius.—The statue was acknowledged to be a strong resemblance of the artist. He held in his right hand a file: with three fingers of his left hand he held a carriage drawn by four horses;

but the carriage, the horses and the driver, were all so exceedingly minute, that the whole was covered by the wings of a fly.

HITHERTO we have considered only our proposed subject, with respect to Greece, where indeed our materials seem almost inexhaustible.—What must have been the state of arts, and what the proud and lofty feelings of artists most distinguished for their genius, when we read of Alexander the Great, that he forbade any painter but Apelles to attempt to give his picture; or any statuary but Lysippus to represent him in marble. It is more than probable, that both these men considered so honourable a reservation in their favour, the noblest recompence of their talents, as it was the surest testimony of their excellence.—Pericles, most probably, when crowned with two sprigs of olive, in the Forum at Athens, as the most meritorious of his fellow citizens, felt an emotion of triumph, far beyond the power of gold, or splendour of riches, to compensate. What prouder reward of merit can be portrayed than Archi-

medes received at the siege of Syracuse! In vain had Marcellus used every stratagem, and every power of military engines. His menace was despised, and all his attempts frustrated. Yet did the lofty Roman strictly enjoin, that no violence should be offered to the man, whose knowledge and whose skill so long and so effectually protracted his victory.

I SHALL, in a succeeding number make a transition to other countries, examine what was the retribution, and what the connexion, between genius and patronage; and conclude with some remarks as to encouragement of art and science, given at the present period among ourselves.

I add the following letter respecting the FLY-FLAP.

To The Director.

SIR,

10 Feb. 1807.

IN your last number you notice a new correspondent, who has presented him-

self to you under the name of THE FLY-FLAP. I think it my duty to give you early notice that he is, as I shall prove from his own mouth, a foreign agent of the Manufacturers, Importers, and Vendors of what are called *Antient Pictures*, and employed to vilify the talents of our English Artists; I must therefore caution you to have no concern with him. I do not pretend to have any merit in my discovery, as the perusal of his work will make what I assert obvious to any one, for the following among other reasons:

1st. HE is entirely ignorant of the talent and professional knowledge of REYNOLDS and other Englishmen, who have written on the Fine Arts; and, therefore, when he wants eight pages of letter-press, he fills them with an uninteresting and inapplicable quotation, not from an English Artist or Connoisseur, but from a French metaphysician.

2dly. HE takes every opportunity of depreciating the genius of our country-

men. When he speaks of those BRITISH ARTISTS, who have laboured with talent and success, and with honour to their Country, during the preceding Summer, in the British Gallery, and have produced what has afforded surprise and pleasure to every judicious and candid Englishman, HE, like a Frenchman, objects (see page 17) to your introducing to public notice those artists whom he preposterously calls “ the *Masters* and *Misses*, who “ have copied the fine Pictures lent by “ their Patriotic Proprietors”; and he presumes to tell us in the same page that “ the principles on which the effect of “ colouring is produced, the character of “ the different schools, and their respective excellence, are not understood “ by our artists.”

3dly. HE is, or seems to be, entirely ignorant of the talents and merits of our English sculptors; of one of whom you have given in your last number so pre-eminent an example, in the ACHILLES of our excellent Artist, BANKS. Besides

this, he has the effrontery to propose, what seems to be the chief object of his pamphlet, that a deputation shall be sent to an eminent Italian artist, a friend of this said *Monsieur Flyflap*, to solicit him to honour this country with his presence, and to prepare the public monuments, destined by a grateful country to those Heroes, to whom Britain owes its security and glory:—as if British Art were not competent to erect the memorial of British valour!

4thly. WHILE he affects, in the French stile, to intermix personal allusions to your private character, he shews, as you have explained in your third number, that he knows nothing at all about you. In fact, it appears that what he says has no more relation to you personally, than to any of the numerous tribe of his continental friends, whom he wishes to be invited to this country, to instruct our British artists.

5thly, and lastly (not to weary you

and your readers with a load of *unnecessary* evidence on so clear a point) what decidedly proves him to be a foreigner, if not a Frenchman, *he fights under false colours*; and assumes the initials of a very amiable and respectable Englishman. This is a base and wicked fraud, intended to injure the character of a worthy man, who is beloved and valued by all who know him; and who, I dare say, is heartily ashamed of what *Monsieur Flyflap* endeavours to father upon him.

To conclude, Mr. Director, let me advise you not to meddle or make with this *Monsieur Flyflap*. The alien office has its eye upon him; and it is surmised that he is at least a foreign agent and emissary, if not a French spy.

A FRIEND TO ENGLISH ARTISTS.

BIBLIOGRAPHIANA.

HAVING promised in my last article of 'Bibliographiana', to give some ac-

count of the sale of books, MSS. and belles lettres curiosities, in this metropolis, as being connected, in an obvious manner, with the existing state of literature, it has struck me, upon reflection, that a brief history of the principal book-sales in this country (by auction or otherwise) might not form an inappropriate introduction to these bibliographical sketches.

LET it be premised, however, that the pecuniary value of books is not to be regulated by their intrinsic or intellectual value. Dr. Johnson says, very justly, in his preface to Shakspeare, ‘ Books which are [sometimes] sought only because they are scarce, would not have been scarce had they been much esteemed’. It is unquestionably true, that for a few shillings, some of the finest works of genius, of morality, and of religion, may be procured: but the mischief is, that the fascinating and popular term of ‘*editio princeps*’, drives too often from our recollection the more sensible one of *editio optima*. What can I possibly want

better than the *best edition*?' 'Many things', replies the thorough bred bibliographer, — 'you want the *first**, the *prince of edi-*

* Perhaps among the rarest of the rare editiones principes in *Italian literature*, are the sonnets of Petrarch, 1470, and the Theseid of Boccacio, 1475. See Bibl. Smith, fol. ccclxii—lxiii. Bibl. Askev. No. 684. This latter, the Theseid, was sold at the Doctor's sale, under the appellation of an *unique copy*, for £ 85. I dare not venture to affirm what it would now bring; and still less dare I pronounce judgment on the price of the Petrarch; of which, however, Mr. Beloe has given us some account in his 'Anecdotes of scarce books.' A celebrated literary character once informed me, that a bibliographical virtuoso sat off in a postchaise and four, from Dublin to London, to obtain this edition of Petrarch; but that he arrived too late, and was with difficulty kept from fainting away! Had he been a *Roman*, I suppose he would of course have laid violent hands on himself.

In *Greek and Roman literature*, among the rarest of the editiones principes are the Milan editions of Æsop and Isocrates, 1480—1493: the Florentine edit. of Lucian, 1496; the Roman edit. of Virgil printed before 1470; the Lucretius of 1473, printed by Ferrandus; and the Cæsar of 1469. Of all these 'libri longè rarissimi' I do not presume to indulge the reader with the prices.

In *English literature* I will mention only two very rare first editions: they are my Lord Bacon's Essays

tions, a large-paper*, or an illustrated copy†—‘hinc iter ad astra!’ What are

of 1579; and Master William Shakspeare’s Plays, collected for the first time into a folio volume of the date of 1623: a perfect copy of this latter is worth—but I am entrenching on the trade.

* Take one example only, gentle reader, of the value of *large paper* copies. The Grenville Homer, (with three engravings, not to be found in the common copies) has brought at a sale £99 15s. To be sure, it is among the finest specimens of Greek typography in the world! The small paper affords no idea of the splendour of the large. Sometimes books are printed on paper of three or four different sizes; and a little volume of pretty anecdotes might be compiled concerning these variations in size. Woe betide the collector who finds he has the *third*, when he thought he possessed the *fourth* and *largest* size! *Imperial* is nothing, while *Atlas* or *Elephant* is to be obtained.

† An illustrated copy is the insertion of prints or drawings into a work, not originally published with it, illustrative of the persons or things therein treated of. I take this to be a guarded, legal-like, definition.

Of the various modes which taste has suggested, or caprice invented, for the embellishment of typography, none surely is more pleasing or useful than this of *illustration*. I could mention illustrated copies of Grainger, (a biographical history of England, selling

the Royal and London Institution Libraries compared with those, containing books 'where a rivulet of text meanders through a meadow of margin'—where the red, or blue, or green lines encompass and adorn the subject-matter, as the jeweller's gems do the artist's miniature—and where a duodecimo page is struck off or inlaid* upon an imperial folio, like a little Indian prince mounted on an elephant's

for under £2.) which have been estimated at 1500 and 2000 guineas! Boswell's life of Johnson, and Nichols's Anecdotes of Bowyer the Printer, are good subjects for this purpose—though I am not aware of any very famous illustrated copy of either of these amusing works.

* Of the art of *inlaying* upon a larger size paper, a great deal might be said—but I shall be concise. I believe the usual charge is *three pence a leaf* or 2 *pages*, exclusively of the vellum paper to which it is attached. The most curious instance I know of a small page of text being surrounded by an ample margin, like a cockboat sailing in the open ocean, is an edition of Bacon's Essays, printed by Bensley at the close of the last century, in the Cracherode Collection—of which, I understand, only four copies were taken off!

back? Besides are you indifferent to exterior splendour—has *Binding* no charms for you? What is natural beauty without appropriate dress?’

The greater part of this attack of the thorough bred Bibliographer, is extremely vulnerable; but, in one respect, I agree with him. *Book Binding* not only forms a test of the refinement and wealth of an age, but it engages a great number of poor and deserving fellow creatures, in a creditable and sometimes lucrative employment. I speak here of the labourers and journeymen. Master-binders are, in general, men of ingenuity, talent, and property.

IT is only in an advanced period of civilization that all the foregoing bibliographical luxuries can be enjoyed. Let us change places with our ancestors, under Alfred, and into what a chaos should we be plunged?—roaming in wildernesses to seek for masters to teach us our A B C, and treasuring our *horn-books* with more

jealousy even than we now do our *copies on vellum* * !

It may not be amiss to present my readers with the opinion of a very celebrated modern historian on the subject of book-binding—for this forms a material feature in all ‘*Bibliographiana*.’

‘A taste for the exterior decoration of books has lately arisen in this country—in the gratification of which no small share of ingenuity has been displayed: but if we are to judge of the present predilection for learning by the degree of expense thus incurred, we must consider

* I really wish some bibliographer would collect all the anecdotes about vellum copies. Perhaps we can boast of possessing in this country the most valuable one in the world. I allude to the first edition of *LIVY*, reposing in Pall Mall, within about twenty steps of the splendid repository of Mr. T. Payne. The only thing perhaps to put in competition with it is, a vellum copy of the *MOZARABIC MISSAL*; of which an eminent and noble bibliographer is said to be in possession. For an account of this latter work consult the *Harleian Catalogue*, Vol. iii. No. 1528.

it as greatly inferior either to that of the Romans during the times of the first Emperors, or of the Italians in the 15th century. And yet it is perhaps difficult to discover, why a *favourite book* should not be as proper an object of elegant ornament, as the head of a cane, the hilt of a sword, or the latchet of a shoe.'

ROScoe's *Lor. de Medici*, edit. 1800.
vol. ii. p. 79, note.

THIS quotation is, I think, decisive in favour of splendid book-binding—and I trust that none of my readers, who are lovers of good or rare books, will suffer their ardour for this part of bibliographical virtù, to abate. If we put sumptuous frames round our pictures and prints, we may surely ornament our books in the same elegant manner.

PERHAPS some may like to know, that our ancestors, in the 15th and 16th centuries, almost always bound their books within covers formed of oak, or other stout wooden materials. On the outside

of this wooden binding, a coat of leather was usually laid, upon which was impressed a variety of ornaments and devices, according to the skill or fancy of the printer, or publisher. It is not uncommon to find very beautiful arabesque borders round some of these embellishments of heads or figures of distinguished characters. In the inner side of the binding, a large oval or square incision was sometimes made, into which was inserted a religious relic, usually a silver crucifix. This was guarded by a little door, which opened or shut at the pleasure of the owner—and thus the book presented at once an object of devotion, and a subject of studious inquiry.

GILT ornaments were not, I believe, introduced till the latter end of the 16th century. Those just mentioned were, what is now technically called (and imitated with great though not equal success) '*blind-tooling*:' a bibliographer well knows the force of this expression. Messrs. Herring, Kalthoeber, Staggemier, Mackinlay, Meyer,

and Armstrong are among the most successful binders in this department of the art. There is, however, a sharpness and decision in the blind-tooling of the antient binding, to which the moderns have not yet attained.

HAVING dilated on this part of 'Bibliographiana' much longer than was originally intended, I shall here close the subject—reserving for the next number of the Director, some account of the book sales of Sir Charles Scarborough, and Archbishop Tillotson, at the close of the 17th century. Mean time I take leave of my reader, by submitting to his consideration the following epistles, sent me by two female correspondents, in reply to my last article of Bibliographiana.

Mr. Director,

SIR,

You make an appeal to us females, in your last article of 'Bibliographiana'—but pray, Sir, what are we to understand by

‘blazing-stars and comets, in the forms of illuminated Caxtons, and Vellum Alduses?’ You know the natural timidity of our sex—and that we want not to be acquainted with such subjects of terror in our astronomical studies.

ACCEPT, however, my best thanks for your account of the Paradise of Dainty Devices, and Will Painter’s Palace of Pleasure. Could one procure these books at Lackington’s or Lane’s? and was Jack the Painter, of Portsmouth notoriety, a descendant of this Will?

I am, Sir, Yours,

CLARISSA,

To the Editor of the Director.

SIR,

MY grandmother, who is much given to reading of old books, has done nothing but rummage her chests in the garret, ever since the perusal of your ‘Bibliographiana,’ with the hope of discovering the Paradise of Dainty Devices, or Will

Painter's Palace of Pleasure—but hitherto without success.

SHE requests of me to entreat you for the loan of these works, and, in return, promises to bequeath you both her 'toothless and biting satires;' of which she has a choice copy in her mahogany bureau.

PRAY, Sir, be very particular in your account of *old romances and novels*; and let me know whether '*The Temple of Glass*,' and '*The Pastime of Pleasure*', printed about the middle of the 16th century, be worth five shillings or five pounds.

I am, Sir,

Respectfully yours,

BIBLIETTA.

P. S. Is the first edition of '*The Twelve merry Gestys of the Widow Edyth*' preferable to the last? and who would you recommend me as a binder for my '*Romaunt of the Rose*,' black letter?

Royal Institution.

THE fourth lecture of the REV. MR. DIBDIN, on *the rise and progress of English literature*, was devoted entirely to the life and writings of Chaucer.

He began by observing that the chronological priority of Gower to Chaucer, was by no means decided from the word 'disciple', used by the former in his 'Confession of a Lover;' for it appeared that this word was spoken by Venus as applicable to Chaucer's being *her* disciple and poet*, and not by Gower in reference to Chaucer's connexion with himself. T. Warton, Johnson, and Ritson, had concluded, from this very expres-

* The goddess addresses Gower in the following manner :

Grete well Chaucer, when ye mete,
As *my disciple*, and my poet;
For in the flow'rs of his youth
In sundry wise, as he well couth,
Of ditties, and of songs glad,
The which he for my sake made—
The land fulfilled is over all, &c.

sion, that Gower was anterior to our venerable bard; who it seems had composed all his principal works, except the *Canterbury Tales*, before the appearance of the 'Confession of a Lover,' in 1392-3.

The biographical accounts of Chaucer were then rather minutely entered into: and it was remarked that hardly one material fact, of the very few with which we were acquainted of Chaucer's life, was found in subsequent biographers, that had not been already noticed by Tyrrwhit.

A succinct account was then given of all the works of Chaucer, in poetry and prose; and the character of the poet was delineated from some strong descriptive passages, in the anonymous biography prefixed to Urry's edition of his works.

The 'Canterbury Tales' formed the next subject of discussion. Dryden's criticism on the poem, and Tyrrwhit's edition of it, were brought forward to particular notice; the latter was pronounced, on the authority of the late Mr. Ritson, to 'be the most erudite, cu-

rious, and valuable performance that has yet appeared in this country.'

Mr. D. concluded with adducing the testimonies of a number of antient and modern English authors, in praise of Chaucer, from Ascham to Warton; and remarked, that the incorrect state in which the Poet's works now appeared, was, in a great measure, to be attributed to the mutilated and imperfect condition of the MSS. Still there was room for an improved edition: MSS. had been carelessly collated and transcribed; and it was hoped, that our antient Bard would one day receive the same advantages of editorship as were already bestowed on Shakspeare, Milton, and Spenser.

Published by LONGMAN, HURST, REES, and ORME,
Paternoster Row; J. HATCHARD, Bookseller to
Her Majesty, 190, Piccadilly; and WILLIAM
MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.

THE DIRECTOR.

No. 5. SATURDAY, FEB. 21, 1807.

*Τὴν παιδείαν τοῖς μὲν νέοις σωφροσύνην, τοῖς δὲ πρεσβυτέροις
παρρησίαν, τοῖς δὲ πένησι πλοῦτον, τοῖς δὲ πλεούσις κόσμον εἶναι.*

Studious exercise imparts to youth, temperance,
to the aged gratification, wealth to the indigent, and
honour to the wealthy.

DIOGENES DICTUM CUM DIOGENE LAERTIO.

I DID not retire from the fertile subject of Greece, and those who adorn the Grecian annals by the wonderful efforts of their genius, because the theme was exhausted, but because my proposed limits allowed only of cursory remark; and it is necessary to pass into other scenes and other regions.

WHEN I reflect on the splendid cata-

logue of illustrious names deservedly celebrated in Greece, and observe how very few of them occur in the preceding essay, I can hardly expect the reader to give me credit for more than desultory observation, the highest claim of which is transitory amusement. He will be inclined, from the stores of his memory, or from the ardour of his attachment to particular studies, to reproach me for omitting characters and incidents which merit perpetual celebrity. Did not King Attalus, says one, give Aristides of Thebes a hundred talents for a single picture? Did not Candaules, another may exclaim, cover a picture of Bularchus, of no inconsiderable dimensions, with pieces of gold, in testimony of its merit? Did not, again observes a third, Demetrius Expugnator forbear to burn Rhodes, lest a picture painted by Protogenes might be destroyed? I am aware of these and of numerous other examples, nevertheless having apologised for my conciseness, I pass to other countries.

LET us make a short excursion to Egypt, and examine what was the proportion between merit and its recompense in that celebrated region.

AND first of the Pyramids. Can it be necessary to observe what mature experience, what perfect knowledge, and what is the indispensable conclusion, what encouragement of art and genius is implied in the undertaking and execution of these stupendous fabrics. It cost no less a sum than one thousand and six talents to provide the artificers who constructed the great pyramid with the radishes, onions and garlic they consumed in the progress of the work : what then must have been the whole amount of what was expended in the remuneration of the architects, and in collecting the materials of stone, iron and tools.

THE Art also of embalming, which is of the highest antiquity, and which took its rise in Egypt, formed of itself a distinct profession ; implies no contemptible

progress in scientific acquirements, and, according to antient writers, was sanctioned and encouraged by the wealthy with the most splendid rewards. We may also form some reasonable conjectures with respect to the encouragement given to genius and art from the following examples.

HISTORY can trace with precision very little of the monuments of art or genius before the time of Sesostris. Of him Diodorus Siculus relates that wherever he extended his victorious arms he erected columns upon which his name and nation were inscribed. Herodotus saw some of these pillars, and describes two of them. Each column represented a man holding in his right hand a javelin, in his left a bow; the rest of his armour was partly Egyptian and partly Ethiopian. Each figure had this inscription, written in the sacred characters of Egypt.

“ I, Sesostris, conquered this country by the force of my arms.”

RUDE as the execution may have been of these trophies of victory, it may not unreasonably be concluded, that art and artists had been progressively encouraged and rewarded.

SESOSTRIS also placed before the Temple of Vulcan a statue of himself and another of his queen. They were thirty cubits high; and who shall presume to assert, that it is not a fragment of one of these statues, obtained by the victorious arms of our countrymen in Egypt, which now forms a valuable addition to the curiosities of the British Museum?

PHARON, another sovereign of Egypt, presented to the Temple of the Sun, two obelisks: each was formed of one solid stone, was one hundred cubits high, and eighty in diameter.

ASYCHIS, king of Egypt, erected a most magnificent vestibule, as an entrance by the east to the Temple of Vulcan. This was adorned with fine sculptures and paintings.

I proceed, however, no further in this track. Enough has probably been said to prove, that, from the remotest periods of history, genius has boldly asserted its prerogative, has preserved its ascendancy in the minds of men, has vindicated its claims, and, as it has provoked admiration, or induced delight, has proudly challenged encouragement, and obtained reward.

PROCEED we now to the Roman empire, the seat of the masters of the world. But here the mind is perplexed with a strange and inexplicable paradox. It would be vain and impertinent to descant on the great powers of genius manifested in the Roman annals from the foundation of the city to its decline and final overthrow; it would be alike absurd and useless to vindicate that country which produced a Cæsar and a Virgil, a Cicero and a Tacitus. Yet is it not strange to tell, that Rome affords no example of a rival of Apelles, or competitor with Praxiteles. The proud and lofty palaces of Rome were

indeed crowded with the noblest and the most costly monuments of art ; but they were obtained by conquest or by purchase. It was not however, till Mummius returned from the conquest of Achaia, that Rome could boast of any of the productions of the great masters ; and it is a most curious fact that the picture purchased by Attalus, which I have mentioned above, was the first which was exhibited to the curiosity of Roman citizens. This same Mummius it appears was a barbarian with respect to the arts. He loaded his caravans with the plunder of the country which his arms had subdued ; and statues and pictures formed a part of the booty. But when he got them to Rome, he had no other idea but that of converting them into substantial money. He sold them at a public auction. By some accident he had heard that Attalus had given for this same picture the enormous price of one hundred talents. He presumed from this that the tablet possessed some magical and inexplicable virtue : the words of Pliny are, *Suspensus aliquid in ea virtutis*

quod ipse nesciret; he took it from the mass, and placed it in the Temple of Ceres. This was the first picture by a foreign artist publicly exhibited at Rome. *Quam primam arbitror picturam externam Romæ publicatam.*

EVEN after the period above mentioned, when the saloons of Lucullus, and the villas of Mæcenas, in all probability were emblazoned and adorned with the most perfect productions of the greatest artists, in every line and branch of science, we are not to look among Roman citizens for the exercise of talent and of genius. This alone is to be found among the portions of their slaves. Of course I am here speaking of statuary and painters: the encouragements given to the muses of poetry and history are sufficiently exemplified by the honours paid to the illustrious names which swell the Augustan annals. The story of Virgil, and his recitation of these memorable lines, *Tu, Marcellus, eris, &c.* to the sister of Augustus, is too trite to be repeated.

BUT it is time to draw in the reins, and bring the subject nearer home. The field of the middle ages, after a long and barren interval of gloom and sterility, is almost as spacious, and quite as delightful, as those which we have traversed. The names of Michael Angelo, of Raphael, of Titian, of Guido, of Petrarch, of Boccace, of Ariosto, of Tasso, and a bright multitude throng upon the recollection, and confirm the position which it was the object of the essay to establish, that genius powerfully controuls and influences the minds of men, asserts its dignity, and vindicates reward.

It has been the severe, perhaps the just, remark of many friends of genius, and lovers of the arts, that the annals of this country do not too much abound with examples of splendid patronage and generous encouragement. It must indeed be allowed, that it is in the power of the curious and diligent inquirer to point out some melancholy instances where the gloom of obscurity and the stings of want have shaded that lustre and restrained

those powers which, under more auspicious rays might have gilded, adorned, and informed mankind.

It is however the peculiar pride and the no less honourable distinction of the reign of George III, that some aid, at least, some fostering encouragement, is willingly communicated, wherever merit is satisfactorily demonstrated in any branch of any of the arts.

THESE at least are not the times, nor is this the country, when and where it can with justice be lamented that the great warmth of generous patronage is wholly withheld from the disciples of science and the muses.

FOR the truth of the assertion we might appeal to a long list of facts, and direct the reader's attention to a long catalogue of honourable names, but these, it may be presumed, every man's power of recollection will readily and easily supply.

FOR the present it may be sufficient to contemplate, what is the object and design of the establishment of the British Institution. A long list of noble and opulent individuals have associated themselves for the specific purpose of communicating effective aid and protection to art, in all its varieties of excellence. We see them determined to cheer and animate the young adventurer, to confirm, and smooth and enliven the path to those who with the advantage of experience are already proceeding towards wealth and fame and honour.

WITH such principles, and exertions thus directed, success can hardly be apprehended. Genius will not fail of its reward, and ingenious labour cannot be exercised in vain.

PROPOSED ESTABLISHMENT
FOR THE
FINE ARTS.

As I have nothing more anxiously at heart than the success of sculpture, painting, and engraving, I conceive no apology to be due for the insertion of the following letter relating to a *proposed establishment for the fine arts*. It comes from a gentleman who has had great experience in pictures, and who will be found to speak *con amore* upon the subject he has undertaken to illustrate.

To the Director.

SIR,

THERE are few things in which, in the present state of the world, Englishmen would wish to imitate the example of France; yet there is one institution at Paris for the encouragement of the fine arts, which might be rendered so highly beneficial to the arts in this country, that

I trust you will join me in wishing to see something like it established here.

‘*Fas est et ab hoste doceri.*’

The establishment goes under the appellation of ‘*L’Ami des beaux arts*.’ It consists of a number of members, who raise a sum of money by annual subscription; the whole of this money is laid out in purchasing the works of living artists, and the works, so purchased, are divided, at stated periods, among the subscribers, by lot. Thus, a sum of money is annually provided and laid out among the artists, which undoubtedly acts as a stimulus to talent and industry. But as far as I know of the particulars of the institution, it is by no means so extensive or so useful as the circumstances of this country would enable us to make it, if we chose to adopt it here.

THIS subject has so long forced itself upon my attention, that I have arranged a plan, the heads of which I now send for you to publish, if you think them fit to

be recommended to the notice of your readers.

1st. That a society be established, to consist of an unlimited number of members; each member to pay an annual subscription of five or ten guineas; the whole of the money so raised, (after paying unavoidable expenses) to be laid out in purchasing the original works of living artists, *from themselves only*, or of artists lately deceased, *from their legal representatives alone*; the works so purchased to be disposed of in the manner hereafter described.

2d. That the work of any artist may be offered to the society in the following manner: The artist to fix his own price upon his work—any member may recommend it to the notice of the society, and if approved of by a majority, the society will immediately pay the price demanded; the member who proposed ~~it~~ engaging to conform to one condition that will presently be mentioned.

3d. That once a year, or at some stated periods, a general meeting of the society be held, and all the works that have been purchased since the last meeting be exposed to public view, and divided among the members in the following manner, viz. The member who proposed any work to be purchased, to put it up at *half* the price which was paid for it, and that he be bound to take it at that price, if no member offer more. That any member shall be at liberty to offer more, till at last it falls to the highest bidder: if the sum finally offered should be less than the artist was paid for it, the society to bear that loss; but if more is offered than was originally paid for it, the overplus, whatever it may be, to be paid to the artist.

From this sketch, you will perceive that the present is a plan to raise a fund that shall be expended in premiums to encourage original works in the fine arts. If it should be established to any extent, it would greatly contribute to the en-

couragement of artists of every description: merit, unknown and unfriended would be brought into notice, and meet with ample reward.

Two suppositions may be formed as to the probable consequences of this plan; 1st. It may be so imprudently conducted that it would gradually sink into nothing; or, secondly, it may be so successfully conducted as to become an establishment of the highest importance.

To exemplify this, I shall state a case hypothetically on each side the question: suppose, then, that the subscriptions of such a society amounted to £1000 annually; that the whole was laid out in the manner proposed, and, with so little judgment, that in no one instance did the works produce more than the half of what they were purchased for. The society would lose the first year £500; the remaining £500, added to the second year's subscription, would be £1500. Again, lose half, and add the remainder to the

third subscription, and this would be £1750, and so on progressively for ten years, when they would have accumulated a very considerable sum; and at this point they would continue as long as the original number of subscriptions was paid up.

BUT if we suppose a *successful* sale, and that all the money returned into the society's hands, they would distribute the first year £1000, the second £2000, and so on, adding £1000 every year; when the tenth year they would lay out £10,000, and continue to add £1000 per annum to that sum, so long as the number of subscribers was kept up.

THIS slight sketch will shew what immense advantages might accrue to the arts by the operation of a fund supported by so very trifling a subscription: The artist would be stimulated to exertion much more than by competition for any premium, because he would be morally certain of being compensated for that exer-

tion, whereas when many contend for a premium which only one can obtain, the unsuccessful candidate must sit down in disappointment and sorrow.

THIS statement, you will perceive, is but an imperfect sketch; but I trust it will shew you that an institution founded upon this plan would be attended with great advantages to the arts. If you should think it worth notice, or wish for any farther information, I shall be happy to convey any that is in my power.

I am,

Sir,

Yours, &c.

E.

BIBLIOGRAPHIANA.

TOWARDS the close of the 17th century, the libraries of Sir Charles Scarborough and Archbishop Tillotson were sold. These sales, both occuring in the

year 1695. will afford sufficient materials for my present article of *Bibliographia*.

THE catalogue of the former was published under the following title. '*A Modern Scarboroughiana; or, a catalogue of the incomparable Library of Sir Charles Scarborough, Knt. M. D. containing (almost) a complete collection of Greek books, in all faculties; with a large collection of Mathematicks and Physicks, all of the best editions, and curiously bound. To be sold by Christopher Bateman, at the Bible and Crown in Middle Row, in Holborn, according to the following method*.*'

* As this method is rather a curious one, and may probably answer the purpose of a model for Messrs. Leigh, King, Stewart, &c. I subjoin it. 'This sale will begin on Friday the 8th day of February, 1695, exactly at ten in the morning. And I do promise that every book mentioned in this catalogue shall be in the room where sold, at that time.

That every book shall have a moderate price written upon the first blank leaf, so that any gentleman may take what he pleases at the price so set down.'

THEN follows Mr. Christopher Bateman's Address

‘ TO THE READER.

‘ THE publick is here presented with one of the most curious collections of well-conditioned books which hath as yet appeared; it may be called *a treasure of most valuable jewels*, polished and set by the utmost advantage of art; and of metals refined to the highest standard, without mixture of counterfeit or base alloy.

‘ THE worthy *Sir Charles Scarburgh*, late possessor hereof, as he was a person of excellent parts, and general polite learning, with great experience and judgment in books, so he spared no cost in order to accomplish his library.

‘ His chief delight being mathematical studies, he made himself master of all books rare and good in that kind. And

as he justly esteemed *Greece* the fountain of knowledge, and that tongue the universal foundation of arts and sciences, so he laid in a compleat store of Greek literature, consisting of *Historians, Poets, Philosophers, Orators*, with other authors, both ancient and modern, subservient to them, not omitting the *Fathers*, among whom a great part of that ancient learning and eloquence is preserved. Neither can he be imagined to have neglected what was excellent in the *Latin tongue*, nor the useful writers in *physic* which was his profession.

‘As he was of a generous mind, he took great delight to see his *Letterati* in a *gentile garb** (possibly not so common with them as might be wished), which beside the natural worth of the authors, it is hoped may be no small invitation to the *gentleman buyer*.’

* In deference to the custom of retaining the phraseology of Chaucer and Spenser, do I retain the precise phrases of the learned Christopher Bateman.

THIS was a collection, which, considering the then state of bibliography, reflects great credit on the memory of Sir C. Scarburgh. Of theological works there were 195 articles; among which the most curious was the famous Vulgate bible of Pope Sextus V. 1590. It was not sold. The Walton and Castell, elegantly bound, brought £8. 10s. The Biblia Maxima, Par. 1660, was sold for £7. An English MS. upon Vellum, written about 300 years before, translated by Wicliffe, was not sold.

AMONG the Greek and Latin classics, the first edition of the Iliad in 1488, said to be ‘*Characteres perantiquo*,’ was disposed of for 15s. The first edition of Lycophron, printed at Basil in 1540, produced one shilling more. The Aldine Thesaurus Cornucopiæ, &c. of 1496 was sold for 15s.

THE most valuable part of this library was the mathematical collection, of which there were not fewer than 500 articles.

Of English books the number did not exceed 200: the most curious were Cranmer's bible of 1541, Sir Thomas More's works, 1557, Harding's Chronicle, 1543, (neither of which produced 30 shillings,) Bale's Sir John Oldcastle, 1544, and the two following articles — W. Forster's Sponge to wipe away the Weapon Salve, 1631—The Squeesing of Parson Forster's Sponge.

ARCHBISHOP TILLOTSON'S

Sale of books succeeded that of Sir Charles Scarborough in about two months. The Archbishop's books were sold 'together with the library of Mr. SETH MOUNTLEY BUNCLE, *Late Master of Mercer's School, London*; consisting of Hebrew, Chaldaick, Syriack, Persick, and other oriental books, with French, Italian, and Spanish,' by C. Bateman.

THIS collection was not so numerous as the preceding one, but was probably equally valuable. In the oriental lan-

guages there appear to have been upwards of 200 volumes; including the works of Robertson and Ravis.

THE Archbishop was rich in old divinity: though the 'Critici Sacri' would not now bring the sum of £11—nor L'abbe's *Sacro-Sancta Concilia*, £28.

THE most curious article in English history was *Prynne's Records*; a work published in the years 1666-68-70, in 3 folio volumes, and of which the fire of London consumed the greater part of the copies of the *first* volume. This volume alone has of late become so scarce, as to produce the sum of £50 and upwards. At Mr. Daly's sale, in the year 1792, a copy of the three volumes, with the frontispiece complete, was sold for £80. 5s. The Archbishop's copy produced only £8. See Oldy's *British Librarian*, p. 11.

THUS much for the sales of these our worthy bibliographical ancestors. The following letter from an apparently face-

tious bibliographer, shall conclude the present article.

To the Editor of the Director.

SIR,

YOUR correspondent, who signs herself Biblietta, is, I presume, a female : she seems to have a grandmother as strangely devoted to antique English books as is my own father—and I should like to introduce these characters to each other.

I was absolutely astonished the other day, on seeing one of Mr. Oakley's patent satin-wood tables, covered with a black-letter *Ship of Fools*, by one Barclay, and Tom Watson's *Passionate Centurie of Love*, lying upon the first edition of Fox's *Book of Martyrs* ! You will allow, Sir, that this was a strange jumble. My father has an invincible attachment to these pursuits, and has, I think, fairly embarked in the *first* article just enume-

rated. But whether he will sail to the 'Purple Island,' or join 'Purchas's Pilgrimes and Pilgrimage' is at present doubtful.

For my own part, Sir, I profess to be a plain, limited-intellect man: contented with the roman letter, as I see it in Shakspeare and Milton, in Rapin, Robertson, or Hume.

I am, Sir,

With respect, yours,

BIB.

Royal Institution.

ON Saturday, February 7, Mr. Davy delivered his *second* lecture on the *chemical phenomena of nature*; it was principally devoted to the consideration of the laws of chemical attraction and to experimental elucidations of the phenomena they produce. Many common and

familiar instances were added to the scientific examples, and it was stated that the greater number of those changes in which the order and harmony existing in the arrangements of our globe depend, have for their prime cause the agency of the corpuscular affinity.

THE REV. MR. DIBDIN, in his *fifth* lecture on *English literature*, dwelt on the poetry of Gower, Barbour, Blind Harry, and Hoccleve: he also particularly noticed the prose works of John Trevisa; of whom it appeared that very little was known with accuracy. The French poetry of Gower was said to be greatly superior to his English compositions; and, in the opinion of Mr. G. Ellis, 'not to suffer by a comparison with the best contemporary sonnets written by professed French poets.' The principal work of Gower was said to be his 'Confession of a Lover'—written at the instigation of Richard II; who, meeting with our poet rowing on the Thames, invited him into the royal barge, and after much conversa-

tion, requested him 'to boke some new thinge.' The poem was said not to be destitute of incidents, from which Shakespeare, and other earlier English poets, had borrowed with considerable success.

BARBOUR's poem of 'The Bruce,' was next discussed, and Mr. Pinkerton's edition of it strongly recommended. It was said to be faithfully printed from a MS. of the date of 1489, in the Advocate's library at Edinburgh, which was copied from a still earlier MS. of equal antiquity with that of Wyntown's Chronicle.

THE poetry of Blind Harry was said to be an English translation from a Latin poem composed by Robert Blare, chaplain to the famous Sir W. Wallace, describing the exploits of that hero. Mr. D. gave a few specimens of the descriptive beauties of the poem, and observed that the latest edition of it, of any repute, was that of 1758. The first edition was printed in 1601.

HOCCELEVE's poetry formed the next subject of discussion, particularly Mr. Ma-

son's edition (1796) of some select poems never before published. This edition, although severely attacked by Ritson, was said to be of value, inasmuch as it gave us information of some particulars in Hoccleve's life, which had escaped the researches of Warton and others.

THE prose works of Trevisa were then minutely examined, and various specimens given of his style. His translation of Higden's Polychronicon was said to be first printed by Caxton in 1482; the question of his having *translated the Bible* was particularly discussed. From the private information of a friend, Mr. D. observed, that there was recently preserved in the Vatican at Rome, a work translated by Trevisa, given by some of Lord Berkeley's ancestors to Charles I, when Prince of Wales, and resident at the papal court. It was supposed to be a *translation of the Bible into English*.

THE 6th and last lecture of Mr. D's second course on English literature, was devoted exclusively to the works, lives, and characters of Wicliffe and Wm. of Wyke-

ham. The beneficial effects of the writings of the former, and of the academical institutions of the latter, were particularly illustrated and commended. These 6 lectures concluded Mr. Dibdin's inquiry into '*the state of English literature during the fourteenth century*'.

British Gallery.

THIS admirable institution for the exhibition of paintings by British Artists, opened on Monday last; and the regular influx of visitors proves the decided effect it has produced on the minds of our countrymen*.

It is proposed in the ensuing numbers of The Director, to devote a part for the examination of these productions of British skill and ingenuity. The following

* The present exhibition is rendered particularly interesting by some models of national monuments to the memories of Nelson, Pitt, and Cornwallis.

is only a specimen of the '*manière d'exercer l'art critique*'.

No. 3. Phaeton hurled from the chariot
of the sun. J. Ward.

THIS is a spirited composition: the horses are drawn in those difficult attitudes, which none but a thorough master of animal painting can successfully encounter. Perhaps Mr. Ward keeps his eye too much upon Rubens—the picture is very gorgeous—and the prostrate position of Phaeton resembles too much that of the vanquished prince of darkness before the Messiah, as described in the 6th book of Paradise Lost. As the innocent, though rash, son of Apollo, Phaeton should preserve dignity even in his fall.

No. 10. Death of Lord Nelson.

S. Drummond.

THIS picture is without doubt superior to the larger one painted by the same artist on the same interesting subject. The colouring is good, especially in the foreground—probably the retired part of the

composition is rather too vividly executed. The countenance of our great naval hero is full of expression.

No. 23. The Nun (from Bowles's sonnets.)

J. Pocock.

A pleasing well coloured picture. Every thing is in a soft mellow tone, conformably to the tranquillity of the nun's character.

No. 14. The Cottage Girl.

Opie.

No. 24. Belisarius.

Ditto.

Painted in the strong characteristic manner of this eminent artist.

Published by LONGMAN, HURST, REES, and ORME,
 Paternoster Row; J. HATCHARD, Bookseller to
 Her Majesty, 190, Piccadilly; and WILLIAM
 MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.

THE DIRECTOR.

No. 5. SATURDAY, FEB. 28, 1807.

Non Poetæ modo, sed opifices etiam post mortem nobilitari volunt—Quid enim Phidias sui similem speciem inclusit in Clypeo Minervæ, cum inscribere non liceret.

CIC. LIB. 1. TUSCUL. QUÆST.

THE very curious and interesting anecdote, related in the above quotation from Cicero, has induced me to run over, with some attention, the long catalogue of ancient artists, distinguished for their talents; and I have thought that the detail of a few circumstances concerning the more memorable among them, might have a good effect in animating the zeal of living artists, and be not out of place in The Director.

As it does not seem necessary to pay attention to chronological order, I shall take them for convenience, in that of the alphabet, and begin with

AETIO—

This artist painted a most exquisite picture on the subject of the nuptials of Alexander and Roxana. It was exhibited at the public games of Greece, and made such an impression that Proxenides, who was judge on that occasion, gave his daughter to the painter. Lucian is very minute in his description of this picture.

AGATHARCHUS

Was much esteemed by Alcibiades. He painted scenes for the theatre of Athens, under the direction of Æschylus. He also painted animals. The following anecdote is related of him by Plutarch. He was boasting to Zeuxis, that he painted animals with extraordinary celerity. It takes me, replied Zeuxis, a long time to paint them.

AGELADES

Is a perpetual theme of praise, as a statuary, in Pausanias, who enumerates many of his productions. He was celebrated, in the Greek Anthology, and is highly spoken of by Pliny.

AMONG his more celebrated works were Jupiter, as a boy, in brass. A youthful Hercules in brass. A statue of Timotheus, at Delphi, in brass, horses, female captives, chariots, &c. in the same metal. See the epigram in the Anthology, beginning, with *Τριζυγες αἰμασαι*, &c.

AGLAOPHON.

There is hardly an antient writer of eminence who does not praise the paintings of this artist. Alcibiades exhibited to the public view two famous pictures by Aglaophon. In one Pythias and Olympias, personified, were represented as crowning him with laurel. In the other Alcibiades was sitting on the knees of Nemeas. Cicero speaks of him as perfect in his art.

and Ælian, in his history of animals, says much of a mare painted by Aglaophon, by which he obtained immortal honour. Our space however demands conciseness and I therefore pass on to

AGORACRITUS,

Who was a statuary, and a pupil of Phidias. Pausanias says that the master loved his scholar too well. Pliny speaks of a beautiful Venus, the work of Agoracritus, and Strabo tells of a figure of Nemesis not inferior in beauty to any of the productions of Phidias. Pausanias speaks of two exquisite statues, in brass, by Agoracritus, in the temple of the Itonian Minerva, one of Minerva, the other of Jupiter.

ANTIPHILUS

Has often been ranked as a painter with Apelles and Protogenes. He is praised by all the antient writers on subjects of art. A story is told of him by Lucian, which diminishes our respect for his talents. He told a lie of Apelles to Pto-

lémý, which was very near costing that wonderful man his life. His most memorable pictures were Cadmus, Europa, Philip, Alexander, Bacchus, &c. &c. Your villa, says Varro, in his book *De Re Rustica*, is crowded with pictures and statues; come and see mine, where you will find no performance either of Lysippus or Antiphilus. And now I come to

APELLES,

Of whom volumes might easily be written, but our professed object is brevity; we shall therefore not enter into any elaborate investigation of his claims to immortality, for these are universally admitted, but shall be satisfied with touching on some of his principal performances. He was confessedly at the head of his art, which was distinguished by his name, for instead of the art of painting, it was called the Apellean art. He also wrote a treatise on his art, as appears from Pliny, and many of his witty and acute remarks have been preserved. Observing one of his pupils decorating a figure of Helen with

over splendid drapery, If you do not make her beautiful, said he, you have at least made her rich. It is proverbially remarked of him, that he never suffered a day to pass without doing something in his profession. There is nothing new under the sun, and it is probable that the old and trite story of Aut Morus, aut diabolus, may be traced to the visit paid by Apelles to Protogenes, at Rhodes; for the particulars, see Pliny, l. xxxv, 10. Many of his bon mots are recorded. A novice in his art, showed one of his performances to Apelles, observing that he had painted it in a hurry. I perceive you did, was the answer. Plutarch abounds with anecdotes concerning him. The Persian Megabyzus was once sitting by Apelles, in whose room were a number of lads grinding colours, and otherwise employed. Their attention was directed in silence to the splendour of the stranger's dress. At length he began to talk of light and shade, and the boys laughed. Whilst you were silent, said Apelles, the boys were lost in admiration of your

magnificence: the moment you began to talk of what you did not understand they laughed at you. Apelles was confessedly pre-eminent above all painters; his great distinctions were grace and simplicity. How dear he was to Alexander the Great, who would allow no one else to paint him, is sufficiently known. The story of Campaspe, called by Ælian Pancaste, need not be repeated.

His principal works were these, Alexander with the bolt of Jupiter in his hand, in the temple of Diana at Ephesus.

CLYTUS on horseback, going to battle; his servant giving him his helmet. Antigonus in profile. The monarch had lost an eye, which the artist thus concealed.

NEOPTOLEMUS on horseback.

DIANA in the midst of her nymphs.

FORTUNE in a sitting attitude.

VENUS Anadyomene. This was placed by Augustus in the temple of Julius Cæsar.

A HERO naked.

HIS portrait, by himself, is celebrated in the Anthology, l. iv. c. 6.

HE painted various other things, which are mentioned by Pausanias, Athenæus, Pliny, Cicero, &c. &c. &c. The above, I believe, were his principal works. The Venus was of all the most admired, and was again and again celebrated by the best of the Grecian and Roman poets.

APOLLODORUS.

Hesychius, Plutarch, the Scholiast on Aristophanes, Pliny, and many others unite in their eulogiums on this artist. He made great improvements in the mixture of colours, if he was not the first who discovered the art of doing it. His great picture was Ajax struck by lightning, which Pliny says remained in his time at

Pergamos. Another famous picture, on the same authority, was to be seen at the same place, by Apollodorus, of a priest in the act of worshipping. He was an Athenian, and Plutarch says, had this inscription on his performance. "It is easier to find fault here, than to imitate."

ARISTIDES

Is memorable as being the first artist who attempted to represent the Passions. His subject was beautiful and impressing. He painted a mother dying from a wound received in the sacking of a town, with an infant sucking at her breast. He displayed the anguish of the mother, lest the infant should receive into its lips any portion of the blood.

THE picture was so highly celebrated, that Alexander the Great removed it to Pella; it gave occasion to many beautiful compositions, and among others to one of the most interesting pieces in the Greek Anthology, beginning with

ΕΛΞΕ ΤΑΛΑΡΗ, &c.

THUS translated by Grotius.

Suge miser nunquam quæ posthac pocula suges
 Ultima ab exanimo corpore pocla trahe
 Exspiravit enim jam saucia, sed vel ab orco
 Infantem novit pascere matris amor.

Thus very imperfectly in English.

Drink, wretched babe, where thou canst drink no more:
 Dried is the fount which gave thee life before;
 But ah! tho' entering on her dark, cold grave,
 A mother's love her darling strives to save.

PLINY informs us, that king Attalus gave a hundred talents for a single picture by this artist. The subject was Bacchus, and it was afterwards suspended in the temple of Ceres at Rome. One of the most esteemed performances of Aristides was a picture which he left unfinished. Many of his works were brought from Greece to Rome by Mummius, who sold them by public auction. An Ariadne, which also adorned the temple of Ceres, is highly commended by Pliny, as was also the Tragic Muse,

which was in the temple of Apollo. He painted also a picture of Hercules; Alexander engaged in battle with the Persians; Hunting Pieces, &c. &c.

(To be continued.)

ON
THE STRUCTURE OF OUR THEATRES.

To the Director.

SIR,

No place of public resort lays under contribution a greater number of different departments of the fine arts, than the theatre: none, consequently, is more calculated than the theatre, under proper *direction*, to improve the taste of a nation, with respect to those arts; and to give foreigners an exalted idea of the measure of that taste in every country. Architecture, sculpture, painting, the most graceful forms of the body, the

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most impressive passions of the mind, the costume of different nations, and the manners of different ages, can no where be collected in a stronger focus, and can no where be exhibited to a greater variety of spectators.

I CANNOT however help thinking, Sir, that our theatres still stand greatly in need of that proper *direction* here alluded to; and as, in your capacity of *Director**, you may not deem it totally unworthy of the office you have assumed, to bestow the same—I shall, with your leave, point out what seems to me to be

* My correspondent here considers me in too severe a light: I never meant *imperatively to direct* the taste or the pursuits of others, more capable, perhaps, of *directing me*. In my first number the world was told that I considered myself 'as a mere *guide post*, to direct the course of others to moral and intellectual excellence.' My paper is open to good directions from all quarters; and I am very glad it is made instrumental to such as form the contents of this letter. Few appear to be better qualified than my correspondent to speak *con amore* on the subject he has undertaken to illustrate.

some of the most striking defects which still continue to disfigure, not the texture of our dramatic productions, but simply the localities in which these are exhibited—the arrangement of our playhouses and the costume of our stage.

THE antients had adopted, for their theatres, the semicircular form. This form, of which the different parts meet the eye most directly and most fully, is in itself the most elegant and the most beautiful, for the interior of the house: it moreover places all the spectators at the shortest and most equal distance from the stage, and gives them the most direct and complete view of that stage, which alone ought to fill the whole orbit of the eye. If the boxes be divided by columns, or other architectural supports, of any size or strength, (without which no playhouse can display the least appearance of elegance or symmetry, solidity or grandeur,) this form alone prevents these supports from interfering with the view of the performance—And, ac-

cordingly, the French have lately begun to adopt, this form in several of their newest and most elegant theatres.

Our playhouses, on the contrary, still uniformly present a very elongated oval, or rather, a pear-like shape; which, swelling as it recedes from the stage, and contracting as it approaches the same, renders its opening a great deal too narrow for the width of the house, and, instead of making the space allotted for the performance, solely and entirely to occupy the sight of the spectator, only allows it to fill, in his distracted eye, a small portion of the space of which the remainder is filled by the audience itself.

I NEED hardly observe how irregular, how lame, how distorted this form is in itself, and abstracted from all relation to the stage. It presents every one of its parts in an oblique and a different point of view; it allows none to meet the eye fully and regularly; but, above all, it

throws most of the spectators at a considerable distance from the stage, makes half the boxes entirely exclude the other half from a view of the performance, and, of those spectators whom it allows to see the scenery at all, it only permits the greatest proportion to behold it in a lateral and an oblique direction, by distorting their spines, and dislocating their necks: moreover, it totally precludes all possibility of dividing the boxes by means of any of those architectural supports aforesaid, columns, caryatides, terms, or others, which are necessary in order to give elegance and dignity to the whole; to divide the parts by marked points of symmetry and of repose, and to obviate the suspended look of the different tiers of boxes, which, when they happen to be very crowded, cause them to produce not only an impression of confusion on the eye, but of real terror on the mind.

SHOULD you, Sir, deem these few strictures on the shape of our playhouses, worthy of insertion in your paper, I shall

perhaps be tempted to trouble you with a few more on the *disposition of the stage*.

I remain, Sir,

Your obedient humble Servant,

A. Z.

BIBLIOGRAPHIANA.

THE book sales of Sir Charles Scarburgh* and Archbishop Tillotson, to-

* The following biographical memoir of Sir Charles Scarburgh, which should have appeared in the last article of Bibliographiana (wherein the sale of Sir Charles's books formed a particular topic of discussion) is inserted as the first note to the present article.

Sir CHARLES SCARBURGH was successively first physician to Charles II, James II, and William III. The former monarch particularly patronised physicians, especially if he knew them to be experienced chymists, for of these he retained not fewer than twelve, who were his sworn servants, and who neither wanted nor received fees.

wards the conclusion of the 17th century, supplied the principal materials for the

Sir Charles was one of the greatest mathematicians of his time: his memory was tenacious to an incredible degree: he could recite in order all the propositions of Euclid, Archimedes, and other antient mathematicians, and apply them on every occasion. He assisted the famous HARVEY in his book '*De generatione animalium*;' and succeeded him as lecturer of anatomy and surgery. When a fellow of Caius College, Cambridge, he read joint lectures with Seth Ward on the mathematics; and in London he read many at Surgeons' Hall in anatomy. He also presented the public with a treatise on Trigonometry, and a compendium of Lilly's Grammar. His son published his translation of Euclid, in folio, after his decease.

Dr. Scarburgh was a man of the most amiable manners, and of great pleasantry in conversation. Seeing the Duchess of Portsmouth eat to excess, he said to her, with his usual frankness, '*Madam, I will deal with you as a physician should do; you must eat less, use more exercise, take physic, or be sick.*'

He died of a gradual decay, on Feb. 26, 1693, aged 79, and was buried at Cranford in Middlesex. There is a portrait of him, by Vandergucht, in the octavo edition of Cowley's works. See Granger's Biographical History of England, vol. iv. p. 1: edit. 1804: and Noble's continuation, vol. i. 223.

last article of Bibliographiana. Pursuing this species of narrative, I shall commence the present article with an account of the sale of books belonging to Mr. JOHN BRIDGES; whose collection was, I believe, the first of any importance disposed of in the 18th century. The sale catalogue has the following title: '*Bibliothecæ Bridgesianæ Catalogus: or a catalogue of the entire library of JOHN BRIDGES, late of Lincoln's Inn, Esq. consisting of above 4000 * books and manuscripts in all languages and faculties; particularly in classics and history; and especially the history and antiquities of Great Britain and Ireland: which will begin to be sold by auction, on Monday the seventh day of February 172½, at his Chambers in Lincoln's Inn, No. 6. At the end of the sale of books there will be a small number of curious prints to be disposed of.*'

FROM a priced copy of this sale cata-

* This must be an error—there were 4813 articles, and, in consequence, at least 4500 volumes.

logue in my possession, once belonging to NOURSE the bookseller in the Strand, I find that the following was the produce of the sale.

	£.	s.	d.
The amount of the books	3730	0	0
Prints and books of prints	394	17	6
Total amount of the sale	£,4124	17	6

THERE were two different catalogues printed of this valuable collection of books. The one was analysed, or a *catalogue raisonnée*, to which was prefixed a print of a Grecian portico, &c. with ornamental statues; the other (expressly for the sale) was an indigested and extremely confused one—to which was prefixed a print, designed and engraved by A. MORTE, of an oak felled, with a number of men cutting down and carrying away its branches; illustrative of the following Greek motto inscribed on a scroll above—*Δεῦρ' ἀπὸ πειρασμοῦ πᾶς ἀνὴρ ἐνλαβεται*: ‘An affecting memento (says Mr. Nichols, very justly, in his *Anecdotes of Bowyer*,

p. 557) to the collectors of great libraries, who cannot, or do not, leave them to some public accessible repository.'

AT the first glance of this curious collection, a bibliographer will smile to find the following books valued so differently to what they would now be, if consigned to the hammer of the courteous and discerning Mr. Leigh.

IN *Greek and Roman literature*, an illuminated copy of Turnebus's edition of the *Iliad*, 1554, was sold for £6. 6s. The *Junta Cicero* of 1534-37, edited by Victorius, produced £.16. 5s. 6d. The *Aldine Septuagint* of 1518, large paper, £9. 19s. 6d. The *Euripides* of Barnes, large paper, £.3. 3s. The *Parisian edition* of the *Byzantine Historians*, with A. Bandurus's *Roman Coins*, and the *Bibl. Nummaria*, in all 34 volumes, large paper, morocco binding, emphatically called '*Opus absolutissimum*,' brought the sum of .87. 3s.

IN *Spanish literature* there appear to have been many valuable works—Garibay's History of the whole Spanish Dominions, printed by Plantin, in 4 volumes folio, 1571, sold for £.4. 2s. 6d. Asiatic, European, and African Portugal, by Sousa, in 6 volumes folio, printed at Lisbon, 1666, &c. £.6. 5s. Cronica de Espana, por Florian O Campo, y Ambros Morales, 4 volumes folio, printed at Alcala, 1574, 75, &c. con las Antigüedad, de Espana, 3 volumes, Corduva, 1686—£.8. 1s.

English literature and English history seem to have been highly prized, if we are to judge from the following sums given for the following articles. Du Chesne's Normanni Scriptores, large paper, £.12. 15s. Twisden's Decem Scriptores, large paper, £.9. 3s. Leland's Itinerary and Collectanea, large paper, £.10 and £.12. The Acts of Scotland, commonly called the black acts, with MS. observations, produced £.8 10s. Halsted's Genealogies of the noble and

ancient houses of Alno, Broc, &c. large paper, with cuts, £.15. Aubrey's Nat. Hist. and Antiq. of Surrey, large paper, with cuts, 5 vols, £.3. 13s. 6d.

ON the other hand, *Fuller's Worthies**, for a fine copy of which booksellers now ask 7 and 8 guineas, produced only the sum of £.1. 14s.; and Sir Henry Chauncy's History of Hertfordshire†, for a perfect and fair copy of which I know not whe-

* Perhaps the most valuable copy of this work ever known, was sold at Mr. Steevens's sale in 1800. It is thus described in the catalogue, No. 1799. 'A very fine copy in russia, with the portrait by Loggan, and index; a most extraordinary and matchless book; the late Mr. Steevens having bestowed uncommon pains in transcribing every addition to render it valuable, written in his peculiarly neat manner.' This bijoux brought £.43!

* Some account of this work may be found in Gough's British Topography, vol. i. 419: but the lover of topographical antiquities is still in want of a *catalogue raisonné* of the most rare and valuable books relating to this study. Mr. Gough's work is ample, accurate, and inestimable: but it is not exclusively *bibliographical*. It is a union of history and bibliography.

ther 25 guineas may not now be refused, was disposed of for the trifling sum of £.1. 12s.

Of John Bridges, the celebrated possessor of this excellent library, (after examining the pages of our most popular biographers, not excepting Nichols) I am unable to present my readers with any more interesting details than are to be found in Noble's continuation of Granger's Biographical History of England, vol. ii. p. 182.

‘ JOHN BRIDGES, Esq. of Barton Seagrave, in the county of Northampton, was a Solicitor of the customs in 1695; in 1711 a Commissioner of the same duties; and in 1715 Cashier of the Excise; a Benchet of Lincoln's Inn; a Governor of Bethlehem Hospital, and Fellow of the Royal and Antiquarian Societies. Learned himself, he endeavoured to patronise learning in general; and is consequently mentioned with great respect, by Hearne and others; particularly in Sawyer's pre-

face to Winwood's Memorials, where he says—' For these (letters to Wm. Turnbull, Esq. afterwards Sir William) I stand indebted to my late highly honoured and learned friend, JOHN BRIDGES, Esq. whose incomparable knowledge in all kinds of learning was tempered with that engaging candour and affability, as at once rendered him the delight and wonder of all who had the honour and happiness of his acquaintance. By his untimely death, the world is deprived not only of a most valuable man, but of a work which would have done lasting honour to himself and country.' The work thus honourably noticed, was a general history of Northamptonshire*, his native county, and the residence of his ancestors; consisting of 30 volumes of MS. in folio, which he had begun to

* It was not till the year 1791, in consequence of a liberal subscription from the gentlemen of the county, that the world was put in possession of Mr. Bridges's labours—by the publication of the 'History of Northamptonshire, with maps and views,' in two handsome folio volumes.

methodise, and the expense of collecting which was very considerable.

HE died March 16, 1724. The year of his birth is not accurately known. There is a print of him by Vertue, from a painting of Kneller, of the date of 1726. He is represented in a loose robe, large neckcloth, and a flowing peruke.

Royal Institution.

Mr. Davy's *third* lecture was upon *Heat*; he pointed out the obvious properties of this great agent, and examined the later facts and discoveries; the radiation of heat was shewn by some appropriate experiments; two mirrors were placed at ten feet distance from each other, one being suspended perpendicularly over the other, some hot coals were placed in the focus of the upper mirror, some fulminating mercury in the focus of the lower mirror. The heat in the last

was sufficiently intense to occasion the explosion of the mercury. A bason of ice was then placed in the focus of the lower mirror, and a thermometer in the focus of the upper mirror, when its temperature was soon lowered in a small degree. In this form of the experiment no communication could take place through the air, for heated air ascends, and cooled air descends. Mr. Davy referred both phenomena to heat sent off from the bodies in right lines; the coals in the first instance throwing off most heat, and the thermometer in the second instance giving off more heat than it received from the ice.

Mr. Davy mentioned the facts lately discovered by Count Rumford and Mr. Leslie, and which prove that the radiating powers of bodies are inversely proportional to their reflecting powers; and directly proportional to their powers of absorbing heat.

ON Thursday, 19th February, Mr. DOUGLAS GUEST began a course of lec-

tures, *On the State of the Fine Arts in Spain, and other parts of the Continent.*

In the course of his lecture, Mr. Guest attributed much to the influence of particular causes in religion and government, operating on the human mind in its gradual approaches towards excellence. His subject then embraced an historical survey of the arts in Spain, with illustrative examples of its progress and decay. The reign of Ferdinand the Catholic, accompanied with a descriptive account of the Alhambra, and some reflections on Moorish art, with that of the succeeding monarchs, Charles V, the five Philips, to Charles III. were successively enumerated. Mr. G. concluded his discourse with stating the objects of his future lectures.

MR. WOOD began his lectures on Monday, with a concise history of perspective, and recommended the study of the science as necessary and useful to the arts in general. He then proceeded to

give the nature of the course, and suggested the expediency of frequent repetitions and recapitulations. Perspective was defined as the art of representing objects upon any flat surface, (such as paper or canvass) as they appear to the eye, or as they would appear when viewed through a pane of glass. The eye being fixed to one point. This was illustrated by means of an apparatus, the representation of objects seen beyond, being traced upon a glass, which tracing served also as an example to point out the difference between the reality and the appearance: perspective being employed to represent the appearance only. Definitions of angles, &c. were followed by those of terms belonging more immediately to perspective. The centre of the picture was described as that point which the old writers called the *point of sight*.

The horizontal line, vanishing line, vanishing point, distance of the picture, &c. &c. were defined, and the

lecture concluded with directions for preparing the picture for the purpose of perspective representation.

Mr. Wood commenced his *second* lecture by stating the utility of recapitulation in such a subject as perspective, and then proceeded to the definitions, dwelling particularly upon the horizontal line and distance of the picture, as of the utmost importance to perspective representations. As it had been suggested that the glass of the apparatus could not be conveniently seen from some parts of the theatre, the small apparatus belonging to the publication of Mr. Wood's lectures was fitted up, and passed round. After the different kinds of projection were explained, the theory of perspective became the subject of the lecture, and the method of finding the vanishing lines of planes, and the vanishing points of lines, was elucidated, and it was proved by the apparatus that the vanishing point of lines *perpendicular* to the picture was found in the centre of the picture; the vanishing point of lines *oblique* to the

picture, on one side or other of the centre ;
and that lines parallel to the picture had
no vanishing points upon it.

British Gallery.

No. 56. A mill, with an overshot wheel.

T. Barker.

67. Interior of a cottage. Do.

There is a truth and simplicity in Mr. Barker's rustic scenes which cannot fail, at all times, to interest and delight us. Of these pictures, the colouring is uniformly too raw. In the former the landscape prevails, in the latter, the figures : and it is in this latter department that Mr. B. particularly excels. His figures and manner of handling remind us somewhat of Gainsborough. They are both compositions of no ordinary execution.

No. 62. Charles the First demanding, in the House of Commons, the five impeached members.

Copley.

The merits of Mr. Copley, as an historical painter of national interesting subjects, are too well known to need commendation here. The present may probably be considered as the finest of his compositions. The costume of the times is attended to with admirable effect—the dresses are rich and picturesque; and what renders the piece of almost inestimable value is, that every countenance appears to be a correct portrait, as far as the most authentic paintings warrant us in concluding. The graceful figure of Charles, and the splendour of his dress, immediately strike the beholder: his face is in profile. This painting measures 11 feet in length, and nearly 9 in height.

No. 78. The Death of James II. Louis XIV, at his bedside, promising to place his son on the throne of England.

Westall.

This is, upon the whole, a picture of considerable merit and effect: the only thing that disturbs the *repose* of it is, the full-bottomed perriwig of Louis XIV,

which had much better have been suspended elsewhere.

No. 83. The Witch sailing to Aleppo.

J. J. Halls.

MR. HALLS has evinced in this picture that there is such a thing as originality of imagination, chastised by judgment. It is, in truth, a very characteristic composition: the Witch ranks among the very first of her creation upon canvass; and she sails, in her flimsy bark, with all the sullen majesty, and malicious intention, of her species.

Published by LONGMAN, HURST, REES, and ORME,
Paternoster Row; J. HATCHARD, Bookseller to
Her Majesty, 190, Piccadilly; and WILLIAM
MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.

THE DIRECTOR.

No. 7. SATURDAY, MARCH 7, 1807.

OSTENDENT TERRIS HUNC TANTUM FATA.

VIRG.

‘ And in a PROCTOR’s fate, a PHIDIAS mourns.’

SHEE’S RHYMES ON ART.

MR. THOMAS PROCTOR was born at Settle, in Yorkshire, in 1765, and received his education in the grammar school in that town. At the age of twenty he arrived in London, and was engaged as a clerk, in a mercantile house in the city, where he continued near three years. He had, at a very early period, shewn an inclination and talent for drawing ; but, having never received any instruction or information respecting the art, his powers

remained dormant, until a trivial circumstance awakened them, and changed the course and colour of his life.

HE has often told his most intimate friends, that he should never have quitted his mercantile situation, but for the accidental sight of Mr. Barry's picture of Venus rising from the Sea;—a picture which produced an immediate effect on his mind, that determined him to relinquish the lucrative line of life * in which he had been placed, and to devote himself to the *graphic* art. He accordingly quitted the counting-house, and applied himself to the study of drawing; and soon after was admitted a student in the Royal Academy. Here, with the small pittance which had devolved to him from his father, who had kept an inn at Settle, he continued to attend the Academy

* The gentleman who went into the same counting-house, at the same time with Mr. Proctor, is now an opulent and respectable merchant in the city of London.

about three years. While he was pursuing his studies, he frequently attempted to eke out his scanty means by painting portraits; an occupation from which he derived very little profit, and no reputation. His genius was not adapted to that branch of art: he was a bad colourist, and incapable of giving the minute and faithful display of the features and character of his employer, which is essential in that line of the profession.

IN the Academy, however, he was pre-eminent and successful. He received a medal for the drawing of a figure in chalk; another for the best model of an academy figure in clay, and was presented with the gold medal for a picture in oil, the subject from Shakspeare's *Tempest*. During his attendance in the Academy, he not only obtained all the prize medals given by the Society of Arts for historical painting, but he produced those three transcendent and inimitable examples of sculpture—his *IXION*, *DIOMEDES*, and *PERITHOUS*; displaying in them such

astonishing mental power, and so correct anatomical knowledge, as have never been equalled in modern times.

WHEN the period arrived for his quitting the Academy, Proctor found himself in those circumstances, which have, in so many instances, thwarted and impeded the progress of British talent. Habituated to the sublime and intellectual branches of art, he possessed neither disposition nor talent for portrait painting; he could not sketch for the publisher, nor pencil for the manufacturer. Having quitted an advantageous situation, in order to devote himself to his favourite pursuits, he found himself, at the close of his academical studies, without any defect in prudential or moral conduct, absolutely in want of bread.

THE support which his talents were intitled to, he disdained to solicit. He sold his invaluable model of *Ixion*; he borrowed a trifling sum on his *Perithous*; and, as to the group of *Diomedes devoured*

by his horses, it is said that not being able to obtain any price for it, in a fit of despondency and vexation of mind, he destroyed that beautiful example of art. His prize medals, the reward and testimonial of his talents, he was also compelled to dispose of. At this time Mr. West (who had been elected President of the Royal Academy in 1791) having not seen Proctor for some time after his ceasing to attend the Academy, made many inquiries after him; and at length found that he was lodged in a miserable garret in Clare Market. The President applied to the Council of the Royal Academy, and obtained an order for relieving his distress, and sending him to study at Rome for three years, at the expense of the Academy. With his accustomed kindness, Mr. West invited him to dinner, and gradually communicated to him what had been done; endeavouring to compose and strengthen his mind by a detail of conversation with regard to his journey, and by written instructions, which he had prepared for him, as to his arrangements and conduct in Italy.

THE protection of the Academy, and the attentions of the President seemed to have calmed his spirits, and to have produced the desired effect on his mind. He appeared to contemplate the prospect of happier days before him; and there was every reason to expect that so great a genius would have been preserved, an ornament and honour to his country. The time of his journey was fixed. He received the sum of £.30 from the Treasurer of the Academy, to enable him to discharge his debts, and to make preparation for his journey. The sum may appear trifling: but he had no idle debts to discharge: he had not dissipated his means or credit by imprudence; nor had he destroyed his constitution by intemperance.—But the anguish of disappointment, and the pressure of indigence, had so debilitated his vital powers, that his enervated frame was incapable of supporting the change of fortune. Three days after this favourable intelligence was communicated to him, he was found a lifeless corpse in his bed, at his lodgings in Clare Market; which he

was to have quitted in the course of the week, for the climate and attractions of Italy. He was buried a few days after, in Hampstead Church Yard.

THUS perished THOMAS PROCTOR, a genius of the most distinguished rank in modern Europe. Gifted with talents, surpassed by none, perhaps unequalled by any*, his course through life was embit-

* MR. WEST, in his discourse as PRESIDENT of the Royal Academy in 1794, has afforded the most honourable testimony to the exalted abilities of Proctor. After enumerating the more sublime and intellectual productions of the fine arts, in antient Greece, in modern Italy, and in our own country, he observes that, " To those works which we have recognized with " pleasure, we must, in justice to very extraordinary " abilities, add the models of Ixion and its companion, " by THOMAS PROCTOR; whose recent death is a " misfortune to the British school, for ever to be lamented. We cannot forbear to express a wish, that " the worthy Baronet in whose possession those models " are, will give to posterity the opportunity of becoming acquainted with their excellence, by ordering " them to be cast in bronze. They may then be transmitted to future generations, that the author of them " was an Englishman, who died early in life; and in

tered by chagrin and disappointment; and he sunk into an early grave.

OF his works, the *IXION* possesses the first rank; and in boldness of conception, in strength of imagination, and in power of execution, stands unrivalled and alone.-- Before I offer an imperfect description of it, it may be proper to submit a few words of explanation with regard to the subjects of his choice,—all in their nature *pathetic* and *terrible*.—He did not want a taste for physical or moral beauty. The design which he was forming at the time of his death shews how predominant his feelings were upon that subject*. But

“his profession almost unknown and unprotected;—
“leaving only these two works to eternise his memory, to his country, and to the lovers of exalted
“art.”

* At this time the attention of Proctor had been directed to the display of the most elevated examples which he could conceive of beauty in either sex. The execution of his designs, he had proposed as part of the employment of his talents, during his residence in Italy. The objects of his choice were the pure and un-

the condition of Proctor was not that of an artist, systematically pursuing his profession, in comfort and independence ;— he never attained so desirable a situation. It was that of a youth, feeling extraordinary energy of mind, and selecting difficult and sublime subjects, capable of exercising and displaying that extraordinary energy. In the calm period of middle life, the same artist would have directed his attention to the objects of the softer and more delightful sensations ;—to beauty intellectual and corporeal, and to the pleasing display of female tenderness, of the gentle emotions of the mind, and of the domestic sympathies and affections.

debased forms of human nature, as first created :—not the hacknied representations of a Venus or Diana, an Apollo or a Bacchus ; but our first parent, in his original purity and dignity of intellectual character, and our common mother, uniting with female tenderness and dignity, unsullied and spotless innocence. Those who have fairly appreciated Proctor's abilities, may judge what we have lost by such a work not having been finished by him.

THE Ixion of Proctor is represented in Tartarus ; the body stretched on the wheel, and fastened to it by the entwining folds of a serpent. The wheel is supposed to be inflamed by lightning ; and the pedestal, which is composed of renewed and unceasing fire, evinces the richness of the artist's prolific imagination. For anatomical correctness, and for energy of expression, the figure is unequalled ; doing honour not only to the artist, but to the age that produced it ; and demanding as it were that the perishable materials of which it is composed, should be replaced by a cast of brass, which might hand down this invaluable relic to posterity, an eternal honour to the British School.

SIR ABRAHAM HUME has the good fortune to possess, as ornaments of his collection, both the Ixion and Prometheus. The Diomedes, devoured by his own horses, an object of twelve months labour to Proctor, he destroyed (as I before stated) in a fit of despondency ; not being able to find a purchaser for it. It

might, if report speaks truly of its merit, have been a public object of acquirement:—an addition to the wealth of a great and opulent nation.

WHEN genius bows its head under the pressure of distress, which has been occasioned by imprudence, or by indiscreet prodigality, we drop a sympathising tear over the errors of humanity. When the vivid and active mind is seduced by vicious indulgence from the paths of rectitude, indignation is added to the regret which we undergo. But neither imprudence of conduct, nor licentiousness of self-indulgence, were ever imputable to Proctor. He felt the divine spark of genius in his breast: he looked to his country to nourish and reward it. Devoted to the more elevated branches of art, he was unfitted for the mechanism of the *graphic manufactures* of the metropolis; and he fell a victim to the desire of intellectual excellence, in a city, where its value is, in all other objects of acquirement, best understood.—If no fu-

ture instance should ever hereafter occur, of British genius and talent condemned to indigence and neglect, the object of this detail, and the great and primary object of the BRITISH INSTITUTION, will be fully obtained. Had that Institution existed in the time of Proctor, had the walls of her gallery been then opened, at one part of the year as a school for the instruction of the artist, and at the other as a free and liberal mart for the sale of his productions, the spirit of our sculptor would not have been broken. He would not have undergone that sickness of the heart, which results from deferred and disappointed hope : he would have appealed with confidence and certainty to the judgment of an enlightened public.

To that judgment let me now appeal, on behalf of the artists, who are receiving benefit from the British Institution. Let me request and solicit Englishmen to foster and encourage English genius ; and to reject the visionary and interested theories of those, who, while

Englishmen can excel in every branch of science and literature, attempt to disqualify them from the possession of any talent in the fine arts. Let Italy,—let any region of Europe (antient Greece excepted) shew any thing superior to the Achilles of Banks, or to the Ixion of Proctor, and the point of superiority may be admitted. But until that is done, until the superior excellence of foreigners is fairly and unequivocally established, let us honour and encourage our own artists:—let us supply them with the means of instruction, and the motives to exertion; and let us be confident that England will be as superior in the fine arts, as she is in every other object of attainment.

BIBLIOGRAPHIANA.

AFTER the sale of Mr. Bridges's books, no event occurred in the bibliographical world, worthy of notice, till the sale of the famous

HARLEIAN LIBRARY * ;
or the books once in the possession of the celebrated Robert Harley, Earl of Oxford.

THIS nobleman was not less distinguished in the political, than in the literary, world ; and ' was a remarkable instance of the fickleness of popular opinion, and the danger of being removed from the lower to the upper house of parliament †.' He was born in the year 1661, was summoned to the house of

* This collection consisted both of *manuscripts* and *books* ; the former were purchased by Government, for £.10,000, and are now deposited in the British Museum. A very valuable catalogue of them is extant, in two volumes, folio, 1759, composed by Mr. Wanley, Mr. Casley, and Mr. Hocker ; but chiefly by the former.

† Noble's Continuation of Granger, Vol. ii. 23.

lords, by the titles of Earl of Oxford and Mortimer, in 1711 ; declared minister and lord high treasurer, in the same year ; resigned, and was impeached in the year 1715 * ; acquitted, without being brought to a trial, in 1717 ; and

* In this same year were published two small pamphlets, both supposed to be written by Harley : the former was called, 'An Account of the Conduct of Robert, Earl of Oxford ;' the latter, 'A short State of the War and the Peace'. The following is the conclusion of the first pamphlet. 'The *Treasurer*, (viz. Lord Oxford) not doubting the justice of those, whom the laws of this nation have made judges of these things, APPEARS; and manifests thereby his readiness to cast his life, his honour, and his fortunes, upon the honour and impartiality of the peerage of Great Britain ; as being assured, that nothing shall be there laid upon him, which cannot be fixed by testimony of good witnesses ; and that he shall not be censured by their lordships for those transactions, which have been the work of other hands ; and that he shall not only have full scope given him for clearing up his innocence, in all the points charged against him, but likewise liberty to bring to open view the steps which have been taken by his enemies, not only towards the ruin of their country, but also towards vindicating themselves, by laying their own crimes at his door, &c.'

died at his house in Albemarle Street, in 1724. A character so well known in the annals of this country, needs no particular illustration in the present place ; what is conceived to be further interesting concerning him is placed in the note below*.

* Every body has heard of the intimacy which subsisted between POPE and the Earl of Oxford. In the year 1721, when the latter was at his country seat, Pope sent him a copy of Parnell's poems (of which he had undertaken the publication, on the decease of Parnell) with a letter in poetry and prose: it seemed that Pope wished to prefix his own verses to the collection; and thus alludes to them, in his letter to Lord Harley of the date of 1721. 'Poor Parnell, before he died, left me the charge of publishing these few remains of his: I have a strong desire to make them, their author, and their publisher, more considerable, by addressing and dedicating them all to you, &c. &c. All I shall say for it is, that 'tis the only dedication I ever writ, and shall be the only one, whether you accept it or not: for I will not bow the knee to a less man than my Lord Oxford, and I expect to see no greater in my time.'

The following is the latter part of the *Poetical Epistle* here alluded to:

And sure, if aught below the seats divine
Can touch immortals, 'tis a soul like thine:

The Harleian collection of books was disposed of to THOMAS OSBORNE, the bookseller, of Gray's Inn—to the irreparable loss, and I had almost said, the indelible disgrace, of the country. It is, indeed, for ever to be lamented, that a collection, so extensive, so various, so magnificent, and intrinsically valuable, should have be-

A soul supreme, in each hard instance tried,
Above all pain, and passion, and all pride;
The rage of power, the blast of public breath,
The lust of lucre, and the dread of death.

In vain to deserts thy retreat is made;
The muse attends thee to thy silent shade:
'Tis her's the brave man's latest steps to trace,
Rejudge his acts, and dignify disgrace.
When int'rest calls off all her sneaking train,
And all th' oblig'd desert, and all the vain;
She waits, or to the scaffold, or the cell,
When the last lingering friend has bid farewell.
Ev'n now, she shades thy evening walk with bays,
(No hireling she, no prostitute of praise)
Ev'n now, observant of the parting ray,
Eyes the calm sun-set of thy various day;
Thro' fortune's cloud ONE truly great can see,
Nor fears to tell that MORTIMER is he!

Pope's Works, vol. iv. p. 25.

v. p. 262. 8vo. edit. 1788.

E e

come the property of one, who necessarily, from his situation in life, was a pur-

The following was the reply of the Earl of Oxford to Mr. POPE.

Sir,

I received your packet, which could not but give me great pleasure to see you preserve an old friend in your memory; for it must needs be very agreeable to be remembered by those we highly value. But then, how much shame did it cause me, when I read your very fine verses inclosed! My mind reproached me how far short I came of what your great friendship and delicate pen would partially describe me. You ask my consent to publish it: to what straits doth this reduce me! I look back, indeed, to those evenings I have usefully and pleasantly spent with Mr. Pope, Mr. Parnell, Dean Swift, the Doctor (Arbuthnot), &c. I should be glad the world knew you admitted me to your friendship; and since your affection is too hard for your judgment, I am contented to let the world know how well Mr. Pope can write upon a barren subject. I return you an exact copy of the verses, that I may keep the original, as a testimony of the only error you have been guilty of. I hope, very speedily, to embrace you in London, and to assure you of the particular esteem and friendship wherewith I am your, &c.

OXFORD.

chaser, only that he might be a vendor, of the books.

OSBORNE gave £.13,000 for the collection; a sum, which must excite the astonishment of the present age, when it is informed that Lord Oxford gave £.18,000 for the *binding* only of the least part of them*. In the year 1744 appeared an account of this collection, under the following title, '*Catalogus Bibliothecæ Harleianæ, &c.*' in four volumes (the 5th not properly appertaining to it). Dr. Johnson was employed by Osborne to write the preface, which, says Boswell † 'he has done with an ability that cannot fail to impress all his readers with admiration of his philological attainments.' According to my humble apprehension, the preface is unworthy of the doctor: it contains a few general philological reflections, expressed in a style sufficiently

* From Oldys's interleaved Langbaine. See Brydges's *Cens. Literar.* vol. i. p. 438.

† See his *Life of Johnson*, 4to edit. vol. i. p. 81.

stately, but is divested of bibliographical anecdote, and interesting intelligence. The first two volumes are written in Latin by Johnson ; the third and fourth volumes, which are a repetition of the two former, are composed in English.

To the volumes was prefixed the following advertisement : ‘ As the curiosity of spectators, before the sale, may produce disorder in the disposition of the books, it is necessary to advertise the public, that there will be no admission into the library, before the day of sale, which will be on Tuesday the 14th of February, 1744.’

It seems that Osborne had charged the sum of 5s. to each of his first two volumes, which was represented by the booksellers ‘ as an avaricious innovation ; and, in a paper published in ‘ The Champion,’ they, or their mercenaries, reasoned so justly as to allege, that, if Osborne could afford a very large price for the library,

he might therefore afford to *give away* the catalogue*.'

To this charge Osborne answered, that his catalogue was drawn up with great pains, and at a heavy expense; but, to obviate all objections, those, says he, 'who have paid five shillings a volume, shall be allowed, at any time within three months after the day of sale, either to return them in exchange for books, or to send them back, and receive their money.' This, it must be confessed, was sufficiently liberal.

OSBORNE † was also accused of *rating his books at too high a price*: to this the

* See the 1st page of the Preface to the 3d volume.

† Of TOM OSBORNE, I have in vain endeavoured to collect some interesting biographical details. What I know of him shall be briefly stated. He was the most celebrated bookseller of his day; and appears, from a series of his catalogues in my possession, to have carried on a successful trade from the year 1738 to 1768. What fortune he amassed is not, I believe, very well known: his collections were

following was his reply, or rather Dr. Johnson's ; for the style of the Doctor is

truly valuable, for they consisted of the purchased libraries of the most eminent men of those times.

In his stature he was short and thick ; and, to his inferiors, generally spoke in an authoritative and insolent manner. ‘ It has been confidently related,’ says Boswell, ‘ that Johnson one day knocked Osborne down in his shop, with a folio, and put his foot upon his neck. The simple truth I had from Johnson himself. “ Sir, he was impertinent to me, and I beat him. But it was not in his shop : it was in my own chamber.” 4to edit. i. 81.

Of Osborne's philological attainments the meanest opinion must be formed, if we judge from his advertisements ; which were sometimes inserted in the London Gazette, and drawn up in the most ridiculously vain and ostentatious style. He used to tell the public, that he possessed ‘ all the pompous editions of the Classicks and Lexicons.’

I insert the two following advertisements, prefixed, the one to his catalogue of 1748, the other to that of 1753, for the amusement of my bibliographical readers, and as a model for Messrs. Payne, Egerton, Faulder, White, and Evans.

‘ This catalogue being very large, and of consequence very expensive to the proprietor, he humbly requests, that, if it falls into the hands of any gentleman *gratis*, who chooses not himself to be a purchaser of any of the books contained in it, that such gen-

plainly discernible. ' If, therefore, I have set a high value upon books—if I

tleman will be pleased to recommend it to any other whom he thinks may be so, or to return it.'

To his catalogue of 1753 was the following :

' To the Nobility and Gentry who please to favour me with their commands.

' It is hoped, as I intend to give no offence to any nobleman or gentleman, that do me the honour of being my customer, by putting a price on my catalogue, by which means they may not receive it as usual—it is desired that such nobleman or gentleman as have not received it, would be pleased to send for it; and it's likewise requested of such gentlemen who do receive it, that, if they chuse not to purchase any of the books themselves, *they would recommend it to any bookish gentleman of their acquaintance, or to return it*, and the favour shall be acknowledged by, their most obedient and obliged,

T. OSBORNE.'

I shall conclude with the following curious story told of him, in Nichols's *Anecdotes of Bowyer the Printer*.

' Mr. David Papillon, a gentleman of fortune and literary taste, as well as a good antiquary (who died in 1762) contracted with Osborne to furnish him with an £.100 worth of books, at *threepence a piece*. The only conditions were, that they should be perfect, and that there should be no duplicate. Osborne was highly pleased with his bargain, and the first great purchase, he made he sent Mr. P. a large quantity;

have vainly imagined literature to be more fashionable than it really is, or idly hoped to revive a taste well nigh extinguished, I know not why I should be persecuted with clamour and invective, since I shall only suffer by my mistake, and be obliged to keep those books which I was in hopes of selling.'—See Preface to the 3d volume.

THE fact was, that Osborne's charges were extremely moderate; and the sale of the books was so very slow, that Johnson assured Boswell, 'there was not much gained by the bargain.' Whoever inspects Osborne's catalogue of 1748, (four years after the Harleian sale) will find in it many of the most valuable of Lord Oxford's books; and among them a copy of the Aldine Plato of 1513, *struck off upon vellum*, marked at £.21 only: for this identical

but in the next purchase, he found he could send but few, and the next, still fewer. Not willing, however, to give up, he sent books worth *five shillings* a piece; and, at last, was forced to go and beg to be let off the contract. Eight thousand books would have been wanted!—See p. 101-2, note ††.

copy Lord Oxford gave 100 guineas, as Dr. Mead informed Dr. Askew ; from the latter of whose collections it was purchased by Dr. Hunter, and is now in the Hunter Museum.

To give even a *general* idea of the value of this incomparable collection, would be no very easy undertaking : it is only possible, within the limits of such a slight article as the present, (which aspires to nothing higher than the honour of an amusing *ANA*) to represent the various departments into which the collection was divided, with the probable number of volumes in each ; making a numerical increase of one third to the number of articles specified, according to the nature of each class of books : sometimes one fourth only is added : upon the whole, the calculation will be found to be rather a moderate than an overcharged one. But I trust I am exciting the curiosity of my countrymen, or, at least, of all worthy bibliographers, to inspect the catalogue itself, and be convinced of the treasures

it contains : treasures, very few of which can now be met with—and, when found, are well known how to be appreciated !

BUT the present article being already sufficiently extensive, I shall therefore give a bibliographical sketch of the contents of this incomparable library in my next number. Its magnitude and value are not so generally known as they deserve to be.

Royal Institution.

MR. DAVY'S *fourth* lecture, on the *Chemical Phenomena of Nature*, related to temperature, to the capacities of bodies for heat, and to latent heat. The conducting powers of different bodies were described ; and it was stated, that good conductors, such as the metals, communicate a much higher sensation of heat than bad conductors, the temperature of which is much higher. Moist air

being a much better conductor than dry air, produces upon the sensations a much stronger effect, and moist air, at 40°, feels colder than dry air, at 30°. The power possessed by animal bodies, of resisting heat and cold, was described, and the relations of the subject to the economy of nature discussed.

MR. WOOD'S *third lecture on Perspective*, began with a recapitulation of the second, and proceeded by giving the representation of a point in the picture, in which were contained the elements of *practical* perspective. The square was then put into perspective, and followed by the method of cutting off a given portion, from a line in perspective, in any direction; planes, perpendicular and oblique to the picture, were then represented, as also the cube; *below, upon, and above* the horizontal line, applied to buildings. The lecture concluded with observations upon the necessity of supposing the picture, and point of distance, fixed and immoveable.

ON Thursday, March 5, Mr. Douglas Guest read his *second* lecture *on the state of the fine arts in Spain*. The subject was prefaced with examples from antient history, of the importance and esteem in which they have ever been held; their near affinity to morals was deduced from many points. The inquiry then extended to the principles on which the fine arts are founded, and the sources of a correct taste. Mr. Guest endeavoured to prove from the practice of the different schools, that it is only to be obtained, by the frequent contemplation of the higher excellencies. He then reverted to the state of the arts in this country, from which he drew favourable conclusions, and mentioned, with every respect and admiration, the promoters and founders of the British Gallery, for their exertions in encouraging, and protecting the fine arts in the British Empire. Throughout the whole, a decided preference was given to the nobler pursuits of the art, as not only tending to correct the public taste, but proving their

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encouragement to be the only means of perfecting it among ourselves. Mr. Guest then resumed his subject on Spain, beginning with Seville, and a description of its public edifices and paintings. The palace of Madrid, its academies, theatres, and dramatic writers concluded the discourse. In describing the works of the Spanish painters, Mr. G. was assisted by the original sketches of Titian's last supper, in the Escorial, and the Infanta of Spain on horseback, by Velasquez.

British Gallery.

No. 19. Crucifixion of our Saviour.

B. West, P. R. A.

28. The Ascension of our Saviour.

Do.

Of these two pictures, which are treated with the usual learning and accuracy of the President, the latter will probably be preferred; from its being free

from allegory. In the former, the attention is withdrawn from the principal object by the variety of the surrounding allegorical groupes. They are both, however, executed in that firm and spirited manner which distinguish the smaller pictures of Mr. West.

No. 32. Nathan reproving David.

R. Cook.

Mr. Cook is, we understand, an élève of the celebrated Mr. Smirke; and in this picture that soft and quiet tone of colouring may be observed which are among the best characteristics of his master's style. The antique is evidently imitated in the composition; and though perhaps the piece is, upon the whole, rather of too formal and theatrical a cast for the familiar yet energetic manner in which Nathan reproves David, it is nevertheless justly entitled to all the praise which connoisseurs have bestowed upon it.

Purchased by T. Hope, Esq.

No. 47. A Holy Family.

S. Drummond.

Painted in imitation of the old masters, and reminding us more particularly of Raphael and Andrea del Sarto. The landscape is well managed, and the gravity of the parents admirably contrasted with the tender and playful expression of the child.

No. 52. Christ appearing to Mary Magdalen on the morning of his resurrection.

R. Westall.

This is a very fine and interesting picture, and painted in Mr. Westall's best style; though perhaps a rigid critic might observe that the countenance and form of Mary are perhaps a little too youthful for the matured character of Christ. The whole composition is, however, highly creditable to the British School, and to the justly acquired fame of the artist.

Purchased by the Marquis of Stafford.

No. 107. Girl at a Cottage Door.

R. Westall.

Few pictures afford more general pleasure than does the present one: the colouring is sober, and the expression of the little female peasant delightful. These are subjects which, when executed in such a style, contribute successfully to the artist's reputation.

Purchased by W. Chamberlayne, Esq.

Published by LONGMAN, HURST, REES, and ORME,
Paternoster Row; J. HATCHARD, Bookseller to
Her Majesty, 190, Piccadilly; and WILLIAM
MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.

THE DIRECTOR.

NO. 8. SATURDAY, MARCH 14, 1807.

*Nil aequale homini fuit illi: saepe velut qui
Currebat fugiens hostem, persaepe velut qui
Janomis sacra ferret. Habebat saepe ducentos
Sept decem servos.*

nil fuit unquam.

Sic impar sibi.

HORAT. Satir. lib. i. sat. 3.

*A most unsettled fellow; he would run
As if he fled a robber or a dun;
And straight as in procession gravely go,
Now with two hundred seroants, now with two.
No man's designs like his so disagree,
None lives so contrary to himself as he.*

CREECH'S Translation.

IN my rambles through this vast metropolis, I seldom fail to examine the new books and new prints which are so artfully displayed in the shop windows, to captivate the eye, and unloose the strings of the purse. I consider these

226 *Sketches of modern Characters.*

things, in general, as harmless baits, thrown out to draw the attention of the thousand human beings who are daily hurrying through the streets: but, like a rigid stoic, or hardened veteran in virtue, they seldom make on my mind any permanent impression.

THE great stream of human life (which I think Dr. Johnson said was at *high tide* near Charing Cross) may nevertheless be sometimes successfully diverted by a green label or a coloured print: those who come to gaze only, may retire to reflect—the ignorant may be instructed; or the vicious, who are hastening to the participation of criminal pleasures, may occasionally receive a check by the delineation of an affecting subject, or by the perusal of an impressive maxim.

It is astonishing upon what a delicate but sure pivot the conscience turns. I recollect the case of a young man, who was, anticipating scenes very far from virtuous ones, being suddenly stopped:

in his career, by the casual purchases of Richardson's Pamela, and Hogarth's Progress of a Rake. Luckily he had money to buy, and leisure to meditate on, these works; and the next week, which was to have begun in profligacy, commenced with repentance, and ended in virtue.

But the mind receives various instructive lessons from these modern paraphernalia of our shop windows. It was but the other day, that, in walking up one of our most fashionable streets (though I beg leave solemnly to assure my readers that I lay no claim to the character of a fashionable man) my attention was attracted by a print, called 'A Beau of 1706 and a Beau of 1806.' Above this inscription, appeared two young men; the one dressed in the flowing peruke, small cocked hat, and rich attire of good Queen Anne's time—the other, in the long pointed cocked hat, cropped hair, and sharp angular dress of the no less excellent King George the Third's time. The artist, I dare say, de-

signed it as a satire upon days of yore; but, in this, it appeared to me that he had been mistaken. There was about the antient Beau a respectability and gentlemanly deportment, wanting in the modern one; who, on the contrary, carried with him an air of flippancy and pertness, not quite consistent with that strong masculine good sense, which ought to be among the brightest ornaments of our species.

ON leaving this picture, (or caricature, if it must be so called) a variety of reflections, to which it had given rise, took strong possession of my mind: and, I thought *the character of a modern Beau* ought to be more justly and generally displayed than it appeared to be in a picture confined only to dress. I wished to make known the mind, habits, and pursuits, of this distinguished class of individuals, and, accordingly, composed the following analytical essay—which, in a few succeeding generations, may probably afford some little amusement. The

materials are supplied by the manners of the present times.

THE Beau of 1806-7 (for we have but just entered into the latter year) is that species of human beings which thrives most successfully in the climate of the metropolis. It is true, he occasionally appears to great advantage in the air of Brighton, or Bath; but London is the soil and climate wherein he loves to vegetate and blossom. Here, from the bottom of St. James's Street to the extremity of Bond Street, is fixed the great greenhouse of living plants—of tulips, anemones, ranunculuses and sunflowers—about which fly a thousand butterflies, unfolding their varied hues: and though insects sometimes devour a great number in the *opening bud*, yet is this grand repository always crowded with plants. Neither the parching heat of day, nor the cutting blasts of evening, operate to their diminution.

To drop the metaphor, and to pursue

the subject by a more familiar illustration—I purpose dividing the *modern Beau* into the following classes (though a still greater variety might have been specified). The *literary*, the *political*, the *devout*, the *operatical*, the *theatrical*, the *dashing*, the *jolly*, the *dressy*, the *delightful*, the *aged*.

1. Of the *literary Beau*. This is a gentleman who decides quickly and peremptorily on works of the most scientific, or erudite nature. A discovery of Herschel, or an emendation of Porson, is alike familiar and puerile to him: He has great personal activity, and loves to examine all booksellers' shops. Having made his first principal visit at Hookham's, he sallies to Payne's, to Egerton's, and to White's: his pockets are stuffed with *magazines* and *reviews*, and, as a lover of high-seasoned dishes, he prefers those of the *latter*, in which the *Kyan* and *Tewkesbury* mustard predominate.

AFTER storming against sermons, res-

says, and histories, (citing Dr. Johnson's sneer at the Punic war) he sits down contentedly to the 'Flowers of Poetry,' or the 'Festival of Wit;' and rails at modern times, and modern writers, as lustily as did Tom Nash, or Bob Green, in Queen Elizabeth's reign. To the terror of all grave and sensible writers, he sometimes brandishes the *critical* pen; and pounces upon his prey with the ferocity of a vulture—though, in grappling with it, he betrays the impotency of the tom-tit.

GENTLEMEN of this description always write upon a patent mahogany desk, with a Hudson's Bay quill, carefully dipped into a silver inkstand.

2. THE *political Beau* is of a more harmless description; though he is equally vehement and positive with the literary one. He levels his attacks against the operations of the Russians, who do not perhaps quite so much dread his censures, as does the ministry at home.

which he is in the constant habit of abusing. I have known these political Beaus declaim an hour upon the blunders of the Russians, shewing how Buonaparte ought to have been taken prisoner as well as defeated—and, prognosticating another pitched battle, they have laid down such plans of encampments, ambuscades, circumvallations, blind batteries and sorties, as would astonish the little Emperor of the French, who so obstinately adheres to his own plans.

THE abolition of the Slave Trade is sure to meet with the marked disapprobation of the political Beau: he talks aloud of rebellion, emancipation, and false humanity—and, with an air of triumph, asks his neighbour ‘what rational human being can drink his tea or eat his pudding without sugar?’ The oration usually concludes with a retrospect of domestic news, or home politics; and, in the peroration, it is very common to hear some of the following flourishes, as, ‘Where are your flat-bottomed boats

now?—and, Pray, Sir, what have your frigates and ships of the line been about all this while?’ &c. &c.

3. *THE devout Beau* I would designate as the gentleman who goes to church to save appearances, and thereby to obtain the reputation of a loyal, rational sort of a being. He uses his eye-glass more than his prayer-book, and smirks during the sermon, because he would not have it supposed that the preacher’s admonitions can affect a man of his refined stamp. He is the first to sally out of church when the service is concluded, because his time is precious, and he is apprehensive the weather may change to rain before he shall have galloped twelve times up and down the park. Gentlemen of this description sometimes begrudge the yearly sum of a guinea for a seat in a pew—though they will cheerfully pay 40 guineas per ann. for a sitting in an opera box.

4. *THE operatical Beau* is constantly

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seen at the King's Theatre, on the evening preceding the Sabbath—but never on a Tuesday, unless Madame Catalani should happen to appear in a new character. He sometimes condescends to pay a visit to the pit; and after uttering one ‘Bravo!’ at the orchestra railing, returns through the allée, and joins some solitary dowager or enraptured miss in the fifth tier of boxes. When this intellectual treat is over, he retires, agreeably to invitation, to a *snug* supper coterie of *twenty-five*; and, just as the Sabbath dawns, reaches his home and his bed. He is probably prevented sleeping, by the sound of the first church bells, which announce to Christians the solemn duties in which they are shortly to be engaged.

5. THE *theatrical Beau* is seen more frequently behind than within the box; and generally prefers the conversation of others, to that of his own party. He can just endure to hear Kemble deliver a soliloquy, or Cooke utter a *sarcasm*, but

to sit a whole play through, is an effort beyond the strength of his faculties to bear. Few beings are more restless than these theatrical Beaus; and, what may be thought rather strange, if they reach their homes without a quarrel *and its consequences*, they are still more tortured than if they had been patient spectators of the entire play.

6. THE *dashing Beau* is a gentleman who deals in all sorts of carriages, horses, and dogs: to-day he is mounted aloft, to-morrow he is sunk below. It is of no consequence to him whether the vehicle which conveys him be square, or round, or oblong; or whether his companions be grooms or dogs.

‘ He brandishes his pliant length of whip,
Resounding oft, and never heard in vain;’

and, in a fearless, thoughtless mood, drives from one street to another, turning every corner with due angular precision—and darts through a county, before a sober traveller in his chaise and pair has changed his first horses.

I HAVE often remarked, that young gentlemen of this description are, in general, good-natured, pleasant, facetious sort of human beings; and have as often lamented that such a career, commenced in pure folly, should have terminated in nothing better than the possession of a few guineas for the sale of the last dog and gun—which, a gaming debt, incurred the preceding evening, has instantly swept away! When I see these *dashing Beaus*, skimming, like summer swallows, along life's surface, I only hope that they have neither mothers nor sisters—one can bear to see folly severely chastised, but who can bear to see a heart of sensibility and virtue cut in twain!

7. The *jolly Beau* is a gentleman who frequents taverns and coffee-houses, and is emphatically known as a lover of good eating and drinking. It would astonish a rational man, who is accustomed to dine in a quiet way with his family, at a table illuminated by two good mould candles, to see one of these jolly Beaus

sitting down by himself, at 7 o'clock in the evening, to dinner, barricaded by four thick wax candles, and hemmed in by a *bottle of each*, fish sauces, and six smoking covers! What a brilliant triumph must that be, where the only spectators are a grinning waiter and a waggish butler! To be sure, there is a consolation in reflecting that *some one* knows how one's money goes.

8. THE *dressy Beau* is a gentleman of measured step, swinging gait, bright boots, trimmed whiskers, and composed features: this is his morning costume. In the evening, he puts on a thinner dress because it is colder; the tip of his handkerchief hangs out of his pocket, and under his arm is preserved, with the same care that a mother protects her infant, a thin, semicircular, elongated, black, beaver ornament, projecting about six inches beyond each side of the profile of the body. This is meant for a *hat*, but is rarely used as such: or, when it assumes its natural character, has an appearance as monstrous and grotesque as

any part of the dress of a gentleman of the Sandwich or Friendly Islands.

THE dressy Beau is an harmless animal; he rarely bites—or, when he does, the bite is not attended with the same pain as is that of the literary or political Beau.

9. THE *delightful Beau* is, of all his tribe, the most difficult to delineate correctly. He laughs, he talks, he plays, he sings delightfully: nothing can be more delightful than his repartees, and his anecdotes give a zest to every fashionable entertainment. Go with him to a play, his critiques are delightful—join with him in a glee, his bass is second only to Bartleman's. Who can speak, declaim, discourse on belles-lettres subjects equal to this delightful creature? He is born for the instruction of posterity: his genius is intuitive: he is a walking library, without ever having perused twenty volumes.

10. THE *old Beau*. We come now to the tenth and last class, into which the

modern Beau has been divided. This gentleman is instantly recognised as well by his faded looks, as by his dirty finery, and affected sprightliness. The aged Beau is the most incorrigible of his species : he has become old in crime, and infirm from debauchery. Tottering from one rendezvous to another, he makes an effort (like the sun gleaming through the purple clouds of evening—though the simile is much too good for him) to shine with his wonted splendour, and congratulates himself that he still succeeds. He enters into all the wild schemes of youth, but executes them with the indecision of age: he meets with contempt, where he expected applause. His heart, however, still beats at the call of pleasure—his pulse still flutters at the prospect of some novel gratification—but he dies ere it be realised—he is stretched in his grave, ere his morrow of happiness arrive ! No sculptured bible decorates his tomb ; no flattering epitaph—not even a stone marks where his ashes rest.

Alive ridiculous, and dead forgot !

ON

THE STRUCTURE OF OUR THEATRES.

To the Director.

SIR,

IN the first short series of observations which I took the liberty of addressing to you, on the internal structure of our theatres, I merely considered some of the defects prevailing in the *form of the house*, or of that part destined to receive the audience. I shall now proceed to consider some of the defects prevailing in the mode in which *the house is connected with the stage*, or that part intended to exhibit the performance.

EVEN the smallest picture, basso-relievo, or other production of the imitative arts, when situated in a frame which insulates it from more distant surrounding objects, and which affords an interval of

repose between its own immediate boundary and these objects, strikes the eye more distinctly and more forcibly—displays greater effect, and produces stronger illusion.

Now, if the entirely motionless and entirely imitative productions of the chisel or the pencil, require the assistance of a frame to insulate them from more distant surrounding objects, and to prevent them from being confounded with these objects—how much more must the mixture of partly motionless and partly moving exhibitions—of partly imitative and partly real beings, which together form the large picture on the stage—require the relief of such a frame? Without its intervention to mark their respective limits, the painting of the scenes must confound itself with the architecture of the house; the business of the stage, with the bustle of the audience: the sight must be distracted, the theatrical effect diminished, the splendour and the dig-

nity of the performance in a great measure destroyed.

To obviate the danger of these drawbacks on the beauty of the spectacle, most of the antient stages were surrounded by a frame—for such in fact was that intermediate body of architecture which, under the name of *proscenium*, without disagreeing either with the decoration of the house or with that of the stage, was nevertheless somewhat different from both, and more marked than either.

AN imitation of the antient proscenium adorns most of the finest modern theatres on the Continent.

NOT so in England. At the opera, where the eye ought to have been more consulted than in any other theatre, because many of its exhibitions, such as ballets, are intended solely for the gratification of the eye—so far from there ex-

isting any marked proscenium, there is not even sufficient room left for so essential a portion of theatrical architecture. Avarice has made the boxes encroach on the space allotted for the performance, to such a preposterous degree, as to cause them to occupy more room on the stage, than the scenery itself; as to prevent that scenery from remaining visible to the greater portion of the side boxes; and finally, as to make a great part of the audience sit, not facing, but behind, the actors—and offering to these a most grotesque, and often, a most distressing back ground.

THE opera however is a mere exotic, whose performances can only, by their paltriness, commit our national taste, in as far as we choose to admire them. Like most other exotics, it should not, in this country, be expected to exhibit any thing beyond a sickly and pining constitution, totally different from the vigor and beauty which it displays in its native climes.

BUT even at those two national play-houses, Drury Lane and Covent Garden, though there be some attempt at a proscenium, this has neither the judicious disposition, nor the august appearance, which that important part of the edifice should display, in order to fulfil its purpose. Instead of completely separating the house from the stage, by presenting a character distinct from either, it only serves to blend the two, by partaking of the character of both. For, very different in its structure from the proscenia abroad, which appear solid masses of architecture, it shews doors underneath, through which the actors go in and out; and over these doors it shews boxes in which sit the spectators. By means of this singular and confused arrangement, this equivocal proscenium, as it were, *dove-tails* the house with the stage, confounds the voices and the jokes of laughing spectators with the speeches and groans of dying actors; peoples Cora's desert; brings, in close contact, the Grecian Matron, and the British belle; and makes the distracted Alicia ap-

pear to come out of a house, whose windows had been filled with company, invited by herself, to behold her friend Shore's distress.

WHEN the stage is thus blended with the house, the scenery with the boxes, and the actors with the audience, most of the effect of the performance on the eye, and much of its impression on the mind, must needs be lost.

THE side doors for the ingress and egress of the dramatic personages, should ever be made to accord with the peculiar costume of the play; and therefore these lateral apertures, should ever, as abroad they invariably are, be introduced in the moveable side scenes themselves. The proscenium should be kept clear of all apertures, either in the shape of doors, or in that of boxes. Independent of the other inconveniencies here mentioned, these apertures swallow up the voice of the actor; and this is one of the chief reasons why, even in smaller play-houses

in England, that voice is often so much less distinctly heard, than in larger theatres abroad,—where a proscenium, void of apertures, serves on the contrary as a sounding board, and reflects the voice most effectually.

THE architecture of that part of the theatre which is devoted to the audience, necessarily requires several horizontal divisions in its height. The architecture therefore of the other part, which constitutes the proscenium, should, in order to become more distinct and more grand, have no horizontal divisions whatever between its base and its summit; and while a number of smaller columns, or terms, or caryatides ought to support the cielings of the different tiers of boxes, two columns of large dimensions might be made on each side to support the soffit of this proscenium. How appropriate between these columns would be the statues of Thalia and Melpomene; and, over these statues, medallions of the great dramatic writers, antient and modern, interspersed

with comic and tragic masks, and other emblems of Apollo and of Bacchus, the antient patrons of poetry and of the stage !

I am,

Sir,

Your obedient humble Servant,

A. Z.

BIBLIOGRAPHIANA.

AGREEABLY to my promise, in the last number of the Director, under the present article, I now proceed to give some very general account of the contents of the

HARLEIAN COLLECTION OF BOOKS.

I SHALL take the liberty of making a different arrangement of the books to what appears in the Harleian catalogue; but shall scrupulously adhere to the num-

ber of departments therein specified.
And first of the books in

1. *Divinity.*

IN the Greek, Latin, French, and Italian languages, there were about 2000 theological volumes. Among these the most rare and curious were Bamler's Bible of 1466, beautifully illuminated, in 2 volumes: Schæffer's bible of 1472. The famous Zurich bible of 1543, 'all of which, except a small part done by Theodorus Bibliander, was translated from the Hebrew by a Jew, who styled himself Leo Judæ, or the Lion of Judah. The Greek books were translated by Petrus Cholinus. The New Testament is Erasmus's.' The *Scrutinium Scripturarum* of Rabbi Samuel, Mant. 1475; a book which is said 'to have been concealed by the Jews nearly 200 years: the author of it is supposed to have lived at a period not much later than the destruction of Jerusalem.' The Islandic bible of 1664, 'not to be met with, without the utmost difficulty, and therefore

a real curiosity.' The works of Hemmerlin, Basil, 1497; 'the author was ranked in the first class of those, whose works were condemned by the church of Rome*.' The Mozarabic Missal printed at Toledo, in 1500—of which a singular history will be found in the Harleian catalogue referred to in the note below †.

THE foregoing were among the most curious theological books printed in a foreign language.

THE collection of *English* books in Divinity could not have amounted to less

* This book is enriched with many MS. notes. In the title-page there is a print of the author, and a copy of verses, giving a short and concise account of him. In the catalogue of condemned authors by the church of Rome, he is said to be '*dignus Flammis, Mallo, et Incude,*' which may possibly induce some curious people to peruse him.' Vide Bibl. Harl. vol. iii. No. 1447.

† See vol. iii. No. 1528—said to be 'the scarcest book in the whole Harleian collection.' It was printed at the desire of the famous Cardinal Ximenes; who built a chapel expressly for the purpose of chaunting the service contained in it.

than 2500 volumes. Among the rarest of these, printed in the fifteenth century, was 'The Festyvall, beginning at the fyrst Sonday of Advent, in worship of God and all his Sayntes, &c.' printed at Paris in 1495. There were 10 books printed by Caxton, and some exceedingly curious ones, by Wynkyn de Worde and Pinson.

2. *History and Antiquities.*

THERE appear to have been, on the whole, nearly 4000 volumes in this department: of which, some of those relating to Great Britain were inestimable, from the quantity of MS. notes by Sir William Dugdale, Archbishop Parker, Thomas Rawlinson, Thomas Baker, &c. The preceding number includes 600 relating to the history and antiquities of Italy; 500 to those of France*; 150 to

* 'This part of the catalogue deserves particular attention, as it contains a larger collection of pieces relating to the history of France, than was perhaps ever exposed to sale in this nation; here being not only the antient chronicles and general histories, but

those of Spain; and about 250 relating to Germany and the united Provinces. Such a body of historical and antiquarian knowledge will perhaps never again be collected by one individual!

3. *Books of Prints, Sculpture and Drawings.*

IN this department, rich beyond description, there could not have been fewer than 20,000 articles, on the smallest computation: of which nearly 2000 were original drawings by the great Italian and Flemish Masters. To give a specimen of the value of the collection, I refer to the note below* for the description of

the memoirs of particular men, and the genealogies of most of the families illustrious for their antiquity. See *Bibl. Harl.* vol. iii. p. 159.

* The works of CALLOT were preserved in 4 large volumes, containing not fewer than *nine hundred and twelve prints*. 'All choice impressions, and making the completest set of his works that are to be seen.' See *Bibl. Harl.* vol. iii. No. 562.

'HOLLAR's works, consisting of all his pieces, and bound in 12 folio volumes, in morocco. One of the completest and best sets in the world, both as to the number and goodness of the impressions.' Vid. *ibid.* No. 468.

the engravings by Callot and Hollar, and of those after Raphael, Vandyke and others.

4. *Collection of Portraits**.

THIS magnificent collection, uniformly bound in 102 large folio volumes, contained a series of heads of illustrious and remarkable characters, to the amount of nearly 10,000 in number. It is said in

‘ One hundred and thirty-three heads of illustrious men and women, after VANDYKE. This set of Vandyke’s heads may be said to be the best and completest that is to be met with any where; there being the 12 heads which he etched himself, as likewise 79 worked off by Martin Vanden Enden: and what adds still to the value of them is, that the greater part of them were collected by the celebrated Marriet at Paris, his name being signed on the back, as warranting them good proofs.’

The engravings from RAPHAEL’s paintings, upwards of 200 in number, and by the best foreign masters, were contained in 4 splendid morocco volumes.

The works of the SADELERS, containing upwards of 959 prints, in 8 large folio volumes, were also in this magnificent collection: and the Albert Durers, Goltziuses, Rembrandts, &c. innumerable!

* Lord Oxford is said to have begun ‘ the first collection of portraits in England.’ See Nichols’s *anecdotes of Bowyer*, p. 549.

the catalogue to be 'perhaps the largest collection of heads ever exposed to sale.' We are also informed that it was 'thought proper, for the accommodation of the curious, to separate the volumes.' Thus was the collection dispersed, never again to be united—to the irreparable loss of the learned and ingenious!

5. *Philosophy, Chemistry, Medicine, &c.*

UNDER this head, comprehending anatomy, astronomy, mathematics, and alchemy, there appear to have been not fewer than 2500 volumes in the foreign languages, and about 600 in the English: some of them of the most curious kind, and of the rarest occurrence.

6. *Geography, Chronology, and General History.*

THERE were about 290 volumes on these subjects, written in the Latin, French, Italian and Spanish, languages, and about 300 volumes in our own language. Some of the scarcest books printed by Caxton were among the latter.

7. *Voyages and histories relating to the East and West Indies.*

About 800 volumes:—nearly equally divided into the English and foreign languages. Among the English, were Caxton's 'Recuyell of the historys of Troye,' 1471 (supposed to be the first book printed in this country;) and his 'Siege and conquest of Jherusalem,' 1481.

8. *Civil, Canon, and Statute Law.*

At least 800 volumes; 300 in the foreign languages, and the remaining in English.

9. *Books of Sculpture, Architecture, &c.*

Not fewer than 900 volumes, comprehending every thing published up to that period which was valuable or rare. Of these, more than 700 were written in Latin, Italian, French, or Spanish—and embellished with every beauty of graphic illustration.

[*The account of the Harleian Library to be concluded in the next number.*]

Royal Institution.

IN his *fifth* lecture on the *Chemical Phenomena of Nature*, Mr. Davy considered the mechanical excitation of heat as produced by percussion, friction, and collision. Some experiments were exhibited on the production of heat by the condensation of air, and it was shewn that certain inflammable bodies are capable of being inflamed by it. Some singular facts were stated with regard to the chemical agencies of light. It would appear, from different experiments, that invisible rays exist in the solar beam possessed of chemical powers; but neither of illuminating nor heatmaking agencies.

British Gallery.

Nos. 55, 59, 60, 61, 66. Five pictures exemplifying the effect of good and bad conduct. J. Northcote.

Mr. Northcote has painted this series of pictures in imitation of Hogarth's

‘Idle Apprentice:’ and as far as colouring is concerned, has succeeded in the undertaking. An air of sweetness and simplicity pervades the good servant, of impudence and artifice the bad one.

No. 59. ‘*The good girl in her chamber, at her devotions,*’ is perhaps the best picture of the series. When the pencil is employed on such subjects, the connoisseur readily assents to the sacrifice of the higher departments of the art, in consideration of the extensive good which such representations seldom fail to produce. One immoral character converted, is worth a thousand rapturous exclamations of the knowing!

These pictures have all been engraved.

Published by LONGMAN, HURST, REES, and ORME,
Paternoster Row; J. HATCHARD, Bookseller to
Her Majesty, 190, Piccadilly; and WILLIAM
MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.

THE DIRECTOR.

No. 9. SATURDAY, MARCH 21, 1807.

PETIMUS BENE VIVERE.

HOR.

WE SEEK TO LIVE WELL.

AMONG a variety of letters on *good living*, I have received two which I offer to the perusal of the reader. The first, which came to hand above a month ago, has the merit of *extreme fashion*, without being liable to any objection on the score of self gratification. The second may be found to have rather too much of the epicurean philosophy in it.

Haut-ton Castle,
31st. Jan. 1807.

Mr. Director,

IF among the arts, which you profess to cultivate, you can discover that of filling up the vacancy of occupation, so as finally to get through the day, you would have the gratitude of many, whom it would be an honour to oblige. In our Christmas party here, we have every advantage of fashion, beauty, youth, and talent. We are never so few as 20 at table; all of ton and elegance; waiting only for the beginning of April and the commencement of the winter, to make our annual appearance in the metropolis. Our hours are regular. Since I have been here we have seldom sat up much later than four o'clock; which enables us to breakfast early, between two and three; after which we take our morning ride, or hunt, and find it pleasant enough while the *moon* serves.

I SAID that our hours are regular. Our dinner hours are exact. This is in compliance with the desire of my lord's cooks, who are lately arrived from Paris with special permission; and who have publicly declared that they cannot undertake for the *tact* and *tone* of our dishes, corresponding to the directions in the *almanach des gourmands*, unless the dinner hour is precisely fixed and kept to. These two gentlemen exercise their art with the most delightful and amicable rivalry: each alternately decking a side of the table with dishes, the names and ingredients of which we do not presume to guess. A friend of theirs has at the same time supplied my lord with a fresh assortment of French Wines, *flavoured* to every taste, and for *immediate* drinking. We dine exactly at eight. Cards, dice, music, theatricals, &c. commence at midnight, and we have a *petit souper* about three o'clock. Our private theatre supplies a favourite entertainment. This has been fitted up, at a considerable expense, by his lordship, in the chapel

which formed the right wing of the house. In the selection of his servants, he has very judiciously paid a particular attention to this *domestic* species of amusement. One of the footmen is a capital *Mackheath*, another an excellent *Filch*; the butler is a good *Lockit*, and the steward a respectable *Peachum*. The female characters are filled by the maid servants, and my lord's eldest daughter is an incomparable *Polly*. In short the Beggar's Opera is what is termed a *stock play* with us, and we can get it up at an hour's notice.

WE have a small but well chosen library: consisting of Schiller and Kotzebue, the Almanach des Gourmands, the works of Voltaire and Rousseau, and the Sportsman's Kalendar. We have had pretty deep play, and have occasionally our morning matches after breakfast, on horse or foot, for a cool hundred. Having the honour of being secretary, I send the Newspapers a weekly account of our proceedings, and

of the parties and amusements which we have in contemplation. By the by, they are growing abominably extravagant in their charges. A charge of fifteen and twenty guineas is too much for a single insertion. See whether you cannot make them a little more reasonable. Ministers indeed may afford to pay handsomely for accounts of cabinet dinners, which they do not give. They acquire reputation, without expense or trouble. But with us, who are out of place, and who really perform a good deal of what is published, they ought to be more reasonable.

As it is too early yet to go to town, we have been thinking of visiting Brighton for a fortnight. Summer parties want variety. During the winter months of April, May, June, and July, one gets through the day tolerably well. Operas, masquerades, balls, concerts, theatricals, pic-nics, and all that sort of thing, enable one to keep very late hours, and fill up the vacuity of existence, so

as not to be abandoned to our own meditations.

I am, &c.

To the Director.

SIR,

I am glad to find you have taken up the cause of the arts; among which is never to be forgot the primary and primeval art of *good living*. Not that I mean to impute to the present age any intentional neglect; as a zealous and unaffected homage is paid to it, both in the eastern and western hemisphere of the metropolis. But I conceive, Sir, that it will appear that this homage has been ill directed. I have attended to this important subject for many years; having first had my attention drawn to it by an eminent moralist, who, inveighing against the luxury of the age, emphatically said he could dine as well on *ten* dishes, if they were but

good and well served, as on an *hundred*, as sometimes sent to table.

THIS observation had its proper effect on my mind; and I have ever since been inquiring how the idle parade and vain glory of our social meals may be done away, and their real and substantial comforts augmented. With this view I have consulted the works of a very distinguished philosopher of the present age, who has paid a great and respectful attention to the *theory* of this art. I say *theory*, because all his friends agree in this point,—that, whatever culinary axioms or discoveries he may have published for the benefit of his fellow creatures, he has been perfectly disinterested in his researches; having never derived any *practical* benefit from them, or applied them to his personal comfort or gratification.

IN this country nothing of a public nature can be effected, but by clubs, societies, or institutions. In my endeavours to produce practical improvement

in this art, which is peculiarly applicable to the common purposes of life, I have adopted the second of these three means ; and have established a society; the object of which is to ascertain whether some degree of temperance may not be compatible with the indulgence of the appetite, and whether intellectual improvement is inconsistent with social intercourse.

WE do not admit variety or profusion of viands, as being matter of ostentation, and not of pleasure. Three dishes are the most we allow to be on table at once: but then they are of the best and most substantial kind. No imaginary pies in *crockery ware*, no supposititious *tourte a perdrix* in foreign china, no *plateaux* with wax oranges and sweetmeats to cover an inconvenient width of table, are ever admitted to our dinners. Turbots, venison, turtles, hams, turkies, and the like, form our bills of fare. We think it a sin to waste them ; and therefore we eat them in good order, and served in the most

unexceptionable manner. Again, as we consult *taste*, and not *fashion*, in the supply of our tables, we eat every article of food when it is best; that is, when it is in full season. By these means we have what is *really eatable*, and at the same time does not cost a third of the expense of our neighbours table. We also prefer what is most plentiful in the market. If no fish is to be had, or if the market is bad and the price high, we exclude it, as *unworthy* of our table. In like manner we allow no capricious mixture of wines, nor do we drink what is unpleasant to the taste, merely because it is prejudicial to health. French wines we reject with a degree of national antipathy: always excepting red and white hermitage, and (when very excellent) claret, burgundy, and champaign. From the Portuguese dominions we admit port and madeira; and from the Spanish sherry and paxaretti. But the mawkish varieties of the Mediterranean, and the acids of Germany, we entirely pro-

hibit,—except in those cases, when they are really good.

THESE, Sir, however, are inferior objects. In the number and selection of our guests we are curious and attentive. Upon extraordinary occasions we have allowed of as many as ten persons at table at once; but we do not like *crowds*. Our general number is limited to six, or at most eight persons. We receive no guests, who occupy attention with histories of themselves and their own importance, and with accounts of the splendour of their establishments, and of the liberties which the newspapers are daily taking with them and their brilliant entertainments. We admit none of the fringe and trappings of fashion, who endeavour to pass upon others the impertinence, which they have submitted to receive.

WE also exclude from our table a very numerous and prevalent class in society;

—those who delight in what I shall call the HARMONY of conversation, in exclusion of that simple melody, which consists of only one voice at a time ;—persons who never utter a sound in company, until they hear some other person beginning to speak ; and then add their accompaniments of treble, countertenor and double bass. We delight, Sir, in *unison* ; and think it more pleasant to distinguish what is said, than to enjoy a *concertante* variety of tones and voices ; adhering to the rule of Horace, who does not allow four persons to be talking at once.

Nec quarta loqui persona laboret.

At the same time we have no regular *solo parts*, no set speeches, no studied narratives ; but rather a kind of skirmishing dialogue,—a *pic-nic* conversation, where each contributes in his turn from his stores of reading and observation ; and where different minds and habits are successively supplying ideas and facts on the subject of general attention.

POLITICAL debates, and controversial

divinity, the two usual topics of social meals, are not expressly prohibited. But yet we seldom hear of them. The subjects of conversation, to be derived from the sources of antient and modern literature, from the moral and intellectual classes of the fine arts, from natural history, and from theoretic and experimental philosophy, are so various and inexhaustible, so instructive and entertaining, that we require no laws to exclude disputative and disagreeable topics, to which nothing but the want of other subjects could give credit or currency.

OF our regulations the most questionable is that, which (with the exception always to be admitted in favour of the fair sex, but yet extending to only one additional visitor) excludes the admission of more than two guests from the same family. Cases may, and will happen, where we might wish the rule to be dispensed with; but in the great majority of instances it has proved useful.

A VERY embarrassing circumstance, which lately occurred in our neighbourhood, was the cause of this rule being adopted. Mr. Daw, his brother, and the four Miss Daws, accompanied Sir Daniel and my lady to a *private, select*, dinner party, to which only Miss Daw and her father and mother had been invited. The reason assigned, of their being unwilling to separate their family party, was not accredited. It was the general opinion that the real cause was that they had just received from town a fashionable convertible brouche, on an entire new construction, to carry eight.

IN our hours, we consult pleasure and convenience; and we do not, in the shortest days, continue in bed till the transient gleam of a winter's day is passed by, nor do we linger two or three candle-light hours before dinner, in order to have the reputation of dining at eight o'clock,

PUNISHMENTS are very little known among us; being inflicted only on *atrocious* and *wilful* offences;—such as interrupting the remark of another,—telling a long story,—laughing at one's own joke,—narrating with a smirk,—and the like. For these, and other crimes which strike at the foundation of social intercourse, the penalty is severe, being an exclusion from the next meeting of the society.

I am, Sir, &c.

THIS subject may be proper for consideration in some future paper. The division and arrangement of time seem to be important not only to the welfare of man, but to his utility and moral character. Those of the antients we know pretty correctly; and find them, generally speaking, to have been regular and conformable to nature. In the present age the diversity of hours adopted in different countries is as great as that of climate. There seems to have been also

a considerable variety in the arrangement of the day in the less civilized ages of modern Europe. Froissart mentions that the supper of the magnificent Count de Foix was not served until midnight *: and yet we find in the same historian, that at the same period, when Richard the Second seized on the person of his uncle the Duke of Gloucester (who was murdered soon after at Calais) he arrived at the Duke's house at *five o'clock in the afternoon*, when he found that *the Duke had just done supper*†. That these early hours were not peculiar to England, will appear by a circumstance which he relates respecting the Count de Nevers and the other French noblemen, who were defeated and made prisoners by Bajazet in 1396. He tells us that, *about ten o'clock in the morning*, when the princes were seated at dinner, an account was brought of the approach of the enemy. They instantly

* Mr. Johnes's edit. vol. iii. p. 138.

† See vol. iv. p. 558 and p. 515.

arose, pushed the tables aside, and demanded their horses and armour. They were (Froissart observes) *somewhat heated with wine*, and hastened to the field as well as they could.—Those hours, at the present day, appear incredible. If these facts were not confirmed by similar instances, we should suspect that it was *ten at night* when the princes were at dinner, and *five in the morning* when they had done supper.

BIBLIOGRAPHIANA.

I now purpose closing the account of the Harleian Library, which has occupied the two preceding articles of ‘Bibliographiana.’ In the last, I concluded with that division of the books which comprehended works upon *Sculpture, Architecture, &c.*

I proceed with,

10. *Greek and Latin Classics; Grammars and Lexicons.*

This very valuable body of Grecian and Roman literature could not have included fewer than 2400 volumes—and among these, almost every work of rarity and excellence. In the article of ‘Cicero’ alone, there were 115 volumes printed in the *fifteenth century**: every subsequent edition of that and other authors, which was then distinguished for its accuracy or erudition, may also, I believe, be discovered in the catalogue. Every body knows the sumptuous manner in which the Harleian copies were bound.

* It is said, and with great justice, in a note to the catalogue, that the above ‘was the most complete collection of the various editions of Tully’s separate pieces before the year 1500, that had ever before been exhibited to the view of the public.’

Since Lord Oxford’s time the multiplicity of ancient classical works published abroad and in this country, have very much contributed to increase collections of this kind.

• 11. *Books printed on Vellum.*

IN this interesting department of typography there were about 220 volumes—upwards of 70 in folio, 40 in quarto, and 100 in octavo. Of the former the most curious and rare articles, were the Mentz* Bible of 1462, 2 vols. and the Travels of Breydenbachus†, printed at

* It is remarked in the prefatory observations to the books printed on vellum, that a *paper* copy of this famous bible is very rarely to be met with. And yet I recollect to have seen in Lord Spencer's library, a bible, printed on paper of a much earlier date, which seems to be described in Mr. Edwards's catalogue of 1796, p. 1. His majesty has a copy of the *above* Mentz Bible, of which the Testament only is on vellum. See an imperfect paper copy of the first vol. in the Pinelli catalogue, No. 5085. There is a fine perfect VELLUM copy of it in Lord Spencer's library, and in the Cracherode collection—the latter formerly belonged to Lamoignon.

† This book is an uncommon object of curiosity, as it is perhaps the first book of travels that was ever printed, and is adorned with maps and pictures very remarkable. The view of *Venice* is more than five feet long, and the map of the *Holy Land* more than three; there are views of many other cities. It is

Mentz in 1486. Among the quartos was Crowley's edition (1550) of the *Visions of Pierce Plowman*, which copy has, I believe, escaped Warton and Bishop Percy. The octavos were chiefly 'Heures a l'usage,' so common at the beginning of the 16th century: but, if the catalogue be correctly published, there appears to have been one of these books printed at Paris as early as the year 1466, 'with extremely beautiful cuts.' See the Harl. Cat. vol. iii. No. 18,406. Now if this were true, it would make known a curious fact in Parisian typography—for the usually received opinion among bibliographers is, that no printed book appeared in France before the year 1467 when the art was first introduced at *Tours*; and none at *Paris* before 1469-70—when Crantz* and Friburger were engaged to print there.

printed in the Gothic character.' See Bibl. Harl. vol. iii. No. 3213.

* These printers printed an edition of Sallust, without specifying the date or place, at Sorbonne, about the year 1470; which Dotteville, in his *Latin and*

12. *English Poetry, Romances, and Novels.*

THERE could not have been fewer than 900 volumes in this amusing department; and among them some editions of the rarest occurrence. Every thing printed by Caxton on these subjects was in the collection—and in respect to other curious works, it will be sufficient only to mention the following, as a specimen. * *Kynge Rycharde Cuer du Lyon*, W. de Worde*, 1528: *Gascoigne's Poesies*, 1575—*Spenser's Shepherdes Calender*, 1586: *Webbe's dis-*

French edition of this historian, [Rouen, 8vo. 1781.] says, is '*the second printed book ever published in France.*' See '*Introduction to the rare and valuable editions of the Greek and Latin Classics*,' second edit. p. 342.

* I have been informed that a copy of this work (of which, perhaps, there are not four in existence) was sold at the Landsdown sale for £47. 5s. For further information concerning its contents, I refer the reader to Percy's *Reliques of Ancient English Poetry*, vol. iii. p. xxv. ed. 1794: Warton's *Hist. of English Poetry*, vol. i. 119, 150: Ellis's *Metrical Romances*, vol. ii. 171. Ritson's *M. A.* vol. i. lxxxvi.

course of English poetry, 1586—Nash's *Art of English Poesie*, 1589.' Since Lord Oxford's time, this department of English literature has been carefully cultivated and improved. Mr. Douce, Mr. Malone, Mr. Chalmers, and Mr. Heber have brought it to nearly as high a point of perfection as it is capable of being carried. It is generally supposed that Mr. Kemble's Dramatic Library is unrivalled—but *perfection* is unattainable by man! Of this Mr. K. is sensible when he thinks upon some of the *unique* articles in the GARRICK COLLECTION!

13. *Liures François, Ital. et Hispan.*

THERE might have been 700 volumes in these foreign languages, of which nearly 500 related to *poetry* (exclusively of others in the foregoing and following departments.)

14. *Parliamentary Affairs and Trials.*

UPWARDS of 400 volumes.

15. *Trade and Commerce.*

ABOUT 300 volumes.

It will be seen from the preceding divisions, and from the gradual diminution of the number of volumes in each, that I have gone through the principal departments of the Harleian collection of books: and yet there remain *fifty departments* to be enumerated! These, however, I shall place in one body, in a note below*.

* 16. *Critici et Opera collecta.* 17. *Vultus et Imagines Illust. Virorum.* 18. *Pompæ, Ceremoniæ, et Exequiæ.* 19. *De re Militari, de Arte Equestri, et de Re Navali.* 20. *Heraldica.* 21. *Epistolæ, Panegyrici, et Orationes.* 22. *Bibliothecarii et Miscellanei.* 23. *Tractatus Pacis et Politici.* 24. *Traductions des Auteurs Gr. et Latin.* 25. *Translations from Greek and Latin Authors.* 26. *Laws, Customs, &c. of the City of London.* 27. *Military, Naval affairs, and Horsemanship.* 28. *Heraldry.* 29. *Husbandry, Gardening, Agriculture.* 30. *Magic, Sorcery, Witchcraft.* 31. *Miraculous, Monstrous and Supernatural.* 32. *Lives of Eminent Persons.* 33. *Laws and Customs of divers Places.* 34. *Tythes, Sacrilege, and Non residence, &c.* 35. *Cases of divers Persons.* 36. *Prisons and Prisoners.* 37. *Lives of Murderers, Highwaymen, Pirates, &c.* 38. *Speeches of Persons executed for divers Offences.* 39. *Justices, Juries, and Charges.* 40. *Poor, and Charitable Uses.* 41. *Matrimony, Divorce, &c.* 42. *Universities.* 43. *Allegiance, Supremacy, Non-Resistance, &c.* 44. *Bank and Bankers.* 45. *Funds, Taxes, Public Cre-*

It will probably be no very unreasonable computation to allow to each remaining division 80 volumes: so that multiplying the whole 50 remaining divisions by 80, there will be the additional number of 4000 volumes to make the library complete*.

dit, Money, Coin, &c. 46. *War and Standing Armies.* 47. *Admiralty and Navy.* 48. *Letters on various Subjects.* 49. *Treatises of Peace, Royal Prerogative, &c.* 50. *Navigation.* 51. *Education, Grammar and Schools.* 52. *Ludicrous, Entertaining, Satirical and witty.* 53. *English Miscellanies.* 54. *Ecclesiastical and civil History of Scotland.* 55. *Do. of Ireland.* 56. *Grammars and Dictionaries.* 57. *Plays, and relating to the Theatre.* 58. *Mathematics.* 59. *Astrology, Astronomy, and Chymistry.* 60. *Horsemanship.* 61. *Cookery.* 62. *Convocation.* 63. *Sieges, Battles, War, &c.* 64. *Pomp and Ceremony.* 65. *Books relating to Writing and Printing.* 66. *Essays on various Subjects.*

* I ought to mention that in my account of this extensive library, I have not included the *Pamphlets*. Of these alone, according to Mr. Gough, [*Brit. Topog.* v. i. 669.] there were computed to be 400,000! The most interesting were reduced into eight quarto volumes, entitled, 'The HARLEIAN MISCELLANY.' The preface was written by Dr. Johnson, who made the selection, and compiled the catalogue of pamphlets. This very valuable miscellany, which

THE foregoing description is, I believe, on a new plan; and therefore liable, like all first attempts, to error: but it has been executed from a strong desire to make more generally known the contents of that incomparable library collected by HARLEY, EARL OF OXFORD: a nobleman, whose literary labours our country is bound, by every tie of gratitude, to remember and to reverence.

‘ I cannot but think it happy for a nation, says the pious Nelson†, (in a letter to this nobleman, when he was Speaker of

was first published in weekly numbers, and was afterwards sold complete in 8 vols. for £. 5. 5. (See Osborne’s Cat. 1766), cannot now be procured under the sum of £.25.

Mr. Gough remarks that ‘ Lord Oxford’s library filled thirteen handsome chambers, and two large galleries.’

† ROBERT NELSON, the celebrated author of the ‘ *Fasts and Festivals*.’ The above letter is in Nichols’s *Anecdotes of Bowyer* p. 5. note. It appears to have been written about 5 months after Harley’s life had been attempted by the infamous Marquis de Guiscard—who aimed a penknife at his heart, but the blade broke in his bosom.

the House of Commons) when persons in great stations encourage learning and the liberal sciences; and that has been always so much your character, that the rising generation will cheerfully apply themselves to their studies, now they know there are patrons that are disposed to distinguish their talents.'

I COULD mention many noblemen of the present day, in whom all enlightened people view, with pleasure, the example of Harley revived! May such examples* never be wanting in such a country as this, where freedom, and comfort, and civilization abound! May virtuous poverty and persevering industry—may the efforts to enlighten the human mind, and to mend the human heart—always receive protection and encouragement from those,

* The founders, managers, and patrons of the ROYAL AND LONDON INSTITUTIONS should not be considered among the *least* of the promoters of the cause of literature! In a metropolis so vast and populous as London, such *useful* and *accessible* libraries were long wanting. A short description of them will be found at p. 28 and 47 of this work.

on whom God has bestowed wealth for the good of their fellow creatures! On the monuments of such truly illustrious patrons there should be inscribed, in letters of gold, the beautiful words of father Anchises to the pious Æneas.

INVENTAS—QUI VITAM EXCOLUERE PER ARTES
QUIQUE SUI MEMORES ALIOS FECERE MERENDO!*

Let it be remembered that such are described as reposing under *Elysian Bowers* in a FUTURE STATE!

Royal Institution.

IN MR. WOOD'S *fourth* lecture, on *perspective*, after recapitulating the preceding lecture, the method of putting the square into perspective was described, when seen obliquely. The cube was then represented below, above, and upon the horizontal line, and the method of finding the second vanishing point of an oblique rectangular object explained. The lecture concluded with buildings in various positions.

* Æneid. lib. vi. v. 663-4.

THE REV. MR. CROWE began his course of lectures on *dramatic poetry*, on Wednesday 11th inst. His introductory lecture was employed in examining the various objections which had been made to the drama, and the stage; for, as he observed, if the character which some had bestowed on dramatic writings really belonged to them; if they necessarily encouraged vice and profaneness, they were unfit to be made the subject of a course of lectures. He then proceeded to state what were the exceptions taken against the antient drama; as they appear in the writings and opinions of the philosophers, in the laws of the Grecian and Roman states, in the poets, and in the sentiments of the primitive church, as gathered from her councils, and the fathers: and all these he shewed to have been directed, either against the abuse of the drama; (for instance against the licentiousness of comedy) or against theatrical representations; (as the expense and folly and immodesty of frequenting the stage) or against the persons and profession of the actor

and mimic; but that nothing was ever advanced by any of these authorities, to condemn the perusal of dramatic compositions; which might therefore be resorted to, as a source of innocent recreation, and even of moral improvement.

HAVING brought various passages from the Greek and Latin authors to prove his assertion; Mr. C. added, that he was aware that this part of his subject might have been comprised within much less compass: that he might have said generally, that the antient drama had been represented as injurious to morality, and offensive to the best and wisest men, in all times; but that such representations were founded in mistake and prejudice. Yet that the drama having been attacked with vehemence, and particularly in this country (as he should notice hereafter) it seemed a fitter proceeding, to collect the most material objections, and exhibit them at large, that his hearers, when they perceived their foundations and extent, might build their own conclusions.

IN the *second* lecture, Mr. C. stated that the modern drama was not copied from the antient; but was in its origin as imperfect and rude as that: and that as the Grecian originated from the hymns sung to Bacchus, so, probably, the English took its rise from the itinerant minstrels. He next gave a short account of that order of men, and their manners; and then shewed upon what occasion the practice of exhibiting public shows for the amusement of the people, passed from them to the monks. He gave the character of the miracle-plays, or mysteries, which now began to be in fashion; and, having noticed the assertion of some authors, that they were not, till near the year 1500, more than dumb shows, he quoted the Harleian MSS. to prove, that when the Chester mysteries were exhibited in 1327, an application was made to the Pope, for license to present them in English, a sufficient evidence that some language was used. Mr. C. then spoke of the moralities, and afterwards proceeded to the more regular dramas of the

English Theatre; marking, at the same time, the era when the two former kinds made their first appearance, and when they grew out of fashion. The English drama, he observed, had not been cultivated with much success, till the latter end of Queen Elizabeth's reign. The period from that time to the present he considered as divisible into three portions: the first to the death of Charles the First, which he called the period of genius; the second from the Restoration to the end of that century; when the censures of Jeremy Collier, and other writers, checked the licentiousness of the stage, which he termed the period of profligacy: the third portion was from thence to the present time, which he denominated the period of correctness. He concluded with noticing the reformation of the theatre, from the beginning of the last century, and added, that, since that time, though our dramatic authors may not generally possess the genius of the first period, or the wit of the second, yet they have been careful to avoid

the vices which sullied them both, and that they have seldom dared to insult the public with representations injurious to morality, or subversive of decency.

British Gallery.

No. 97. Hamlet meditating on Yorick's skull. T. Lawrence.

THIS is unquestionably a very fine picture. The drawing, the colouring, the attitude and expression are in the artist's best style. Behind Hamlet, at a distance in the back ground, the full moon rises over some Gothic towers; but this part is painted in such a manner, as to give greater prominence and effect to the figure, which comes forward with a pensive solemn air, and with eyes elevated towards heaven. The face and figure are Mr. Kemble's, and the performance ranks among the most successful likenesses of that great actor. In contemplating it, we are instantly reminded of all that nice discrimination of character, and all those pathetic tones of

passion, which charmed us so much in his representation of the Danish Prince;

No. 113. St. Peter. M. A. Shee.

IN a manuscript catalogue this is called St. Paul, and probably it is the more appropriate appellation. The picture has great strength of light and shade, and is a correct and masterly performance. The force of Spagnoletti and the grace of Guercino are in some degree combined. The tone of colouring is clear and harmonious; but in regard to the *apostolical character*, although St. Paul is supposed to have been 'mean of stature,' one could have wished the eyes a little more enlarged, and the beard longer and flowing—which might have conveyed a greater dignity of expression, and carried with it less of the individuality of a portrait. It is, however, an excellent piece of painting.

Purchased by the Marquis of Stafford.

Published by LONGMAN, HURST, REES, and ORME, Paternoster Row; J. HATCHARD, Bookseller to Her Majesty, 190, Piccadilly; and WILLIAM MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.

THE DIRECTOR.

No. 10, SATURDAY, MARCH 23, 1807.

‘ Thus we discern what courses *they* must hold,
That make *this* humour of *applause* their end:
They have no true, and so no constant, mould;
Light change is both their enemy and friend.’

LORD BROOKE’S *Fame and Honour*.

Ed. 1693. p. 65.

I was not at all surprised to find, on my return from a short excursion in the country, a variety of letters addressed to me, and lying in a confused heap on my table. The authors of them, as I anticipated, proved to be a whole host of Beans, armed cap-a-pee, to attack and overwhelm me. The dashing Beau and

P p

the delightful Beau seemed, however, to my astonishment, to be less acrimonious than the *literary* and *devout* one: they promised to forgive me, if I would represent 'the reverse of the coin, and shew what sort of figures were impressed upon it.' This enigmatical phrase I immediately solved into a wish for a description of the *Modern Belle*: and indeed was fully confirmed in my conjecture, when I opened the *jolly* Beau's letter; who finished with assuring me that 'he would toast me in an extra bumper of Champagne if I would delineate the *Belleism* of the opposite sex.'

THE present paper will shew what attention and deference I pay to the request of a *jolly* Beau: for I intend putting his wishes into execution.

THE *Belles* of modern times are, to say the truth, full as numerous as the Beaus: indeed my old friend Sir Vicary Vellum has very gravely and satisfactorily accounted for the cause of it. He is of

opinion that the war has thinned the ranks of the gentlemen, and that the extreme cheapness of ladies apparel has afforded ample means for a general exhibition of finery to the fair sex. 'There was a time, said my old friend, shaking his head, when a satin stomacher or a silk train marked at once the character of a gentlewoman: and when ladies, who had reached the steady period of fifty, began to think how they might live wisely, and not gaily, the rest of their lives—when the flaming imitation of a youthful bloom, was considered of less consequence than the sober behaviour of an exemplary matron.'

THE *modern Belle* may be divided into the following classes (though I certainly should have preferred an epistle from a female, descriptive of the oddities and classifications of her sex, to my own imperfect illustrations: and I solemnly ask pardon, in the outset, for the want of justice which I fear may be done to the *belle monde*): the *sprightly*—the

funny—the witty—the charming—the smart—the captivating—the accomplished—the aged.

1. THE *sprightly Belle* has an incessant flow of spirits; and whether in the park, at an assembly, or a rout, still runs on in the same lively and enviable strain of conversation. Her features are never saddened with melancholy: the funeral of a statesman, or the concert of a duchess, equally witness the smiling complacency of her countenance. Whether she springs into her carriage, or parades out of church, a skilful observer may discover, that at heart she is all whim and humour and glee. Ladies of this description are in general harmless: the only mischief they produce is to themselves; for, as years roll on, and infirmity advances, they find upon reflection, that a few hours devoted in their former days to reading and meditation, would have made them *much more sprightly at sixty* than does a retrospect of their gaieties and amusements.

2. THE *funny Belle* is, in my grave estimation, a very troublesome sort of creature; and I confess if I were a bachelor and disposed to change my state for that of a Benedick, I should chuse almost any Belle but a *funny* one. Ladies of this description go much beyond the sprightly belles in their absurdities; and I have known some very modest young men, well charged with the classical wisdom of a college, absolutely looked and talked out of countenance by one of this loquacious and facetious tribe. If, during the impressive warbling of Catalani, or the pathetic tones of Mrs. Siddons, you should hear a tittering or a loud laugh in the boxes, depend upon it the interruption proceeds from a *funny Belle*. The only thing 'devoutly to be wished' is, that ladies of this stamp would oblige the sober part of the public by communicating only to their dressing and waiting maids all the funny things they have to say. It too often happens, that the perpetration of a little mischief mingles in the reflections of these funny creatures --

and when the happiness of a family is completely destroyed, it is, to be sure, a very comfortable compensation to be told, that '*nothing serious was meant!*'

3. THE *witty Belle* is grave in the morning, but facetious in the evening; because, during the former part of the day, she is treasuring up a quantity of bon mots mixed with a few sarcasms and puns. When all her artillery of wit is played off at once, it is absolutely stunning; and reminds one 'if small things may with great compare' of the roar of cannon and flash of red hot shot and mortars, on the memorable sortie from Gibraltar. The worst of it is, that, with these ladies, wit is mistaken for wisdom; and a cutting retort is considered more creditable than a grave and sensible remark. I dined the other day with a young Templar, who had invited, along with his relations, two or three of these witty Belles to meet me. On my right hand sat a pleasant and well informed lady, to whom I was anxious to shew every attention, for she

had read and travelled much to the purpose; but all in vain—these witty ladies laughed and talked, and at length disagreed so lustily, that I thought it prudent to make my retreat, urging that I wished to attend an evening lecture at the Royal Institution, by Dr. Crotch. I confess there was more harmony in this latter place than at the table of my friend the Templar. Wit is a dangerous weapon to manage in the hands of a *man*, but it is much more so in those of a woman. It may be rationally doubted, whether a purely witty creature ever secured a bosom friend: admiration and occasional fear are not the ingredients of a permanent friendship. Moreover, there is oftentimes a danger of indulging sceptical opinions amongst this sparkling tribe: novelty is sometimes amusing, but good sense alone is substantial. I once knew a witty young lady, who, on being asked whether she had ever read Locke's *Reasonableness of Christianity*, replied, that she understood it was first published in

the 17th century, and contained all the *false metaphysics of that age!*

4. *THE charming Belle* is the counterpart of the *delightful Beau*: she talks, she sings, she plays charmingly: she looks charmingly at a concert, but more charmingly in the dress of a Spanish Count at a masquerade. There is, however, occasionally, a mixture of gravity in these charming Belles; for a pensive and meditating air sometimes heightens the expression of a beautiful face. The principal wish of them is, to be thought, in every respect, charming creatures: at their devotions, or during their studies, they hope equally to charm; though it oftentimes happens that they fail to *charm the heart*, and to secure, what they are most anxious to obtain, an amiable and excellent gentleman for a partner through life.

5. *THE smart Belle* I would designate as a young lady always anxious for the re-

putation of being dressed in the very pink of fashion—so that she may be considered as a model for others, and, in consequence, a sort of standard of taste—about which philosophers have so ridiculously wrangled. These smart Belles, however, are not free from a portion of vanity and conceit; and if nature has been kind enough to form them in one of her choicest moulds, they take care to convince us of their sense of such a favour, by walking, sitting, or reclining in the most gracefully-studied attitudes. The foot is sure to project beyond the usual limits, under the Grecian-bordered flounce of a transparent gown; and the eye is constantly at work, like a wheel turning on its axis, to discover to what part of their dress the attention of the by-standers is directed. I question whether a young lady of this description does not experience ten times more anxiety and mortification, than does the most homely featured Miss in his Majesty's united kingdoms.

6. THE *captivating Belle* seems formed of quite ethereal matter. She neither talks, nor looks, nor conducts herself as an ordinary human being. She is far beyond the charming Belle, inasmuch as downright captivation exceeds a mere charm. She carries every thing by assault and storm—and while others are pursuing the usual quiet routine of courtship, *she* is determined to conquer her lover by a coup de main—neither parleys nor delays are granted. Women of this description live in a constant state of flutter and alarm—they are perpetually dreading a rival—some fresh constellation in the hemisphere of fashion, which is to shine with brighter rays, and to excite a more general admiration. Of domestic duties they entertain very limited and imperfect notions—they are born for a larger sphere of action, for a wider range among the follies and absurdities of the world. Their chief excellence consists in *playing* and *singing*—and in these departments they captivate beyond expression: but the worst of it is, man-

kind like to be captivated with qualifications a little more substantial—for the remembrance of these, dies away almost as soon as the sounds which are produced.

7. *THE accomplished Belle.* It is difficult to do justice to this species of the fair sex,—for it comprehends a vast variety, and includes a very general description, of young ladies. The word ‘accomplished’ has, in regard to this subject, a very particular meaning: it is not solely confined to the improvements of the mind or the virtues of the heart—it has no exclusive reference to domestic duties—to the needle, or the book—but comprehends rather those attainments which arise from dress, from playing, from singing, and from dancing. Thus, the daughter of a tradesman is as accomplished as the daughter of a nobleman: and the sounds of the piano or the harp are as frequently heard to proceed from behind the shop, as from the splendid drawing room above. In regard to dress, we often-

times see the former young lady as fashionably attired as the latter—for muslin is muslin, and rouge is rouge, apply them as you please. Money purchases accomplishments; it is a mistaken notion to imagine that intellectual pursuits, or domestic virtues, produce the accomplished Belle. The music master and the dancing master, and the charming shops in Bond Street, with a little dash of confidence and colloquial fluency—these are the chief sources from which I would recommend all young ladies to make themselves *accomplished*.

8. THE *aged Belle* is immediately known by an affected air and studied sprightliness of demeanour. She talks much more than either of the foregoing of her class, and puts on a greater superabundance of ornaments. Her cheeks glow with more colour, and her dress betrays a more *liberal* turn of thinking. A blooming miniature of a fancied lover supplies the place of the faded one of her

father; and though it is with difficulty she can ascend her carriage steps, she never refuses a partner at a ball, because it is the fashion to *slide down* a dance. But follow her to home—and see the fretful airs, and indignant passions into which she is thrown—because some one more engaging has received greater attentions than herself. A *Faro* table, or some other ingenious gaming amusement, is resorted to as the most efficacious method of revenge for past vexations: and if a young Captain or country Squire wins of her a few rouleaus, she retires to repose, vastly gratified!

Ask her if she thinks of the swift lapse of time, of the few years which remain unto her, and of the certain approach of that hour which is to cover her with the dust of the earth? She will be startled, but confess that she *hopes* to meet death as a *Christian*—that for her part she has injured no one, and always *meant* to be right in her conduct—and that where the

heart was sound, there, a favourable issue might be expected!

MAY my fair and amiable country-women learn a different lesson—and be taught to meet death on other principles, and with other hopes! May their lives be so serene and virtuous, their deportment so correct and exemplary, as to secure to them, in the last moments of mortality, that peace ‘which passeth all understanding!’

I WOULD earnestly address the best female creature I knew, and for whose comfort and credit I was solicitous, in the following beautiful lines of Pope:

Ah, friend! to dazzle let the vain design;
To raise the thought, and touch the heart, be thine!
That charm shall grow, while what fatigues the ring
Flaunts and goes down, an unregarded thing:
So when the sun’s broad beam has tir’d the sight,
All mild ascends the moon’s more sober light,
Serene in virgin modesty she shines,
And unobserv’d the glaring orb declines.

MORAL ESSAYS, Ep. ii.

Or I would advise her, in the equally beautiful lines of Thomson:

Well-order'd home man's best delight to make;
And by submissive wisdom, modest skill,
With every gentle care-eluding art,
To raise the virtues, animate the bliss,
And sweeten all the toils of human life.

THIS BE THE FEMALE DIGNITY AND PRAISE!

THOMSON'S Autumn.

BIBLIOGRAPHIANA.

ABOUT eleven years after the sale of Lord Oxford's books, the public were gratified by that of the collection of DR. MEAD, which, for splendour, rarity, and intrinsic excellence, has since probably never been surpassed.

It is almost impossible to dwell on the memory of this great man, without emotions of delight—whether we consider him as an eminent physician, a friend to literature, or a collector of books, pictures, and coins. Benevo-

lence, magnanimity, and erudition were the striking features of his character: his house was the great receptacle of men of genius and talent, of every thing valuable, beautiful, or rare. His curiosities, whether books, or coins, or pictures, were freely laid open to the public; and the enterprising student, and experienced antiquary, alike found amusement and a courteous reception. He was known to all foreigners of intellectual distinction, and corresponded both with the artizan and the potentate*: Boerhaave, Garth, Arbuthnot, and Freind, were among his most intimate acquaintance. The great patron of literature, and the leader of his profession, (which he practised with a success unknown before,) it was hardly possible

* The King of Naples sent to request a collection of all Dr. Mead's works; he presented him with the two first volumes of Signor Bajardi, and invited him to his own palace. Through the hands of Monsieur Boze (a celebrated collector of books) Dr. Mead had frequently the honour of exchanging presents with the King of France.

for unbefriended merit, if properly introduced to him, to part unrewarded. The clergy, and, in general, all men of learning, received his advice *gratuitously*: and his doors were open every morning to the *most indigent*, whom he frequently assisted with money. Although his income, from his professional practice, was very considerable, he died by no means a rich man—so large were the sums which he devoted to the encouragement of literature and the fine arts. But my province is *Bibliographiana* rather than *Biographiana*! We are now then to say a few words about the sale of

DR. MEAD'S COLLECTION.

THE sale of the *books* commenced on the 18th of November 1754, and again on the 7th of April 1755: together, it lasted 57 days.* The sale of the *prints* and *drawings* continued 14 nights. The

* To have the catalogue complete, there should be the 29th night of the second part, which was separately printed and sold.

gems, bronzes, busts, and antiquities, eight days.

His Books produced	£.5496 15 0
Pictures	3417 11 0
Prints and drawings	1908 14 0
Coins and medals	1977 17 0
Antiquities	3246 15 0

Amount of all the sales £.16047 12 0

It is not, probably, a very exaggerated remark, to say, that such a collection would now bring *double the sum!*

It would be impracticable to mention, within a moderate compass, all the rare and curious articles which his library contained—but the following are too conspicuous to be passed over. The Spira Virgil of 1470, Pfintzing's Tewdrancks, 1527, Brandt's Stultifera Navis, 1498, and the Aldine Petrarch of 1501, all UPON VELLUM. The large paper Olivet's Cicero was purchased by

Dr. Askew for £.14. 14s. and was sold again at his sale for £.36. 15s. The King of France bought the editio princeps of Pliny Sen. 1469, for £.11. 11s ; and Mr Willock, a bookseller, bought the magnificently illuminated Pliny by Jonson of 1472, for £.18. 18s. of which Maittaire has said so many fine things. The *French* books, and all the works upon the *Fine Arts* were of the first rarity and value, and bound in a sumptuous manner. Winstanley's *Prospects of Audley End* brought £.50.

DR. MEAD had parted with, in his life time, to the present King's father, several miniature pictures of great value (Walpole, *Anec.* vol. i. 165.) by Isaac Oliver and Holbein, which are now in his Majesty's collection. Dr. Askew had purchased his Greek MSS. for £.500.

AMONG the most celebrated of his antiquities was the bust of Homer, purchased by the Earl of Exeter, and afterwards presented by him to the British Museum:

The Antinous was purchased by the Marquis of Rockingham for £.241. 10s. An amusing account of some of the pictures will be found in Mr. Beloe's *Anecdotes of scarce Books*, vol. i. 166-71.

POPE has admirably well said,

'Rare *monkish manuscripts* for HEARNE alone,
And BOOKS FOR MEAD, and *butterflies* for SLOANE.'
Epistle iv.

Upon which his commentator Warburton thus observes: 'These were two eminent physicians; the one had an excellent library, the other the finest collection in Europe of natural curiosities.'

FOR nearly half a century did Dr. Mead pursue an unrivalled career in his profession. He was (perhaps 'thrice') presented with the Presidentship of the College of Physicians, which he ('thrice') refused. One year it is said he made £.7000: a great sum in his time! His regular emoluments were between £.5000 and £.6000 per-annum.

HE died on the 25th of February, 1754, in the 81st year of his age. On his death, DR. ASKEW, who seems to have had a sort of filial veneration for his character, and whose pursuits were in every respect congenial with Dr. Mead's, presented the College of Physicians with a marble bust of him, beautifully executed by Roubilliac, and for which he paid the sculptor £.100*.

‘I CANNOT help,’ says Mr. Edwards, the late ornithologist, ‘informing succeeding generations, that they may see the *real features* of Dr. Mead in this bust: for I, who was as well acquainted with his face as any man living, do pronounce this bust of him to be so like,

* A whimsical anecdote is connected with the execution of this bust. Roubilliac agreed with Dr. Askew for £.50: the Doctor found it so highly finished that he paid him for it £.100. The sculptor said this was not enough, and brought in a bill for £.108. 2s. Dr. Askew paid this demand, even to the odd shillings, and then enclosed the receipt to Mr. Hogarth, to produce at the next meeting of artists.

Nichols's Anecd. of Bowyer, p. 580.

that, as often as I see it, my mind is filled with the strongest idea of the original.'

THERE is an idle story somewhere told of Dr. Mead's declining the acceptance of a challenge to fight with swords—alleging his want of skill in the art of fencing: but this seems to be totally void of authority.

THERE are several prints engraved by Baron, Basire and others, of this great man; but the most successful, in my humble opinion, is a profile in a mezzotint etching by Pond. We lose the sagacious physician, the amiable friend, and the erudite scholar in the clustering periwig, velvet robes, and massive chair; none of which are to be seen in Pond's engraving.

FOR the foregoing materials I am indebted chiefly to Mr. Nichols's *Anecdotes of Bowyer, the Printer*, quarto, 1782.

Royal Institution.

MR. WOOD began his *fifth* lecture, on *perspective*, by simplifying those forms which are usually the subject of perspective representation, and observing that buildings in general are composed of the square, the triangle and the circle. The fourth lecture was then recapitulated, and the street in perspective illustrated by a view of Portland Place ; tables, chairs, &c. by the inside of a room; and the interior of buildings, by one of Mr. Daniel's views of those extraordinary efforts of human labour and ingenuity, the excavations at Ellora in India. The triangle and pyramid were succeeded by the circle, and its application to round towers. Columns and wheels concluded the lecture.

IN MR. CROWE'S *third* lecture on *dramatic poetry*, he treated of the fable (or plot) of tragedy, and after stating what Aristotle had said upon that part of the

drama, he exemplified the rules of this great critic, by giving an account of the Oedipus Tyrannus of Sophocles, to which Aristotle so often refers, as a plot of singular excellence; and he then shewed in what particular respects that plot excelled, and in what it would appear defective to an English audience. In the remaining part of the lecture, he shewed the difference between our early dramatic authors, and the Greek, in the formation of their plots, by instances from Peele and Marlow.

MR. C.'s *fourth* lecture contained a more circumstantial account of the difference between the Greek dramatic fable, and that of our early English writers. He observed that the latter formed their plots without paying regard to the unities of action, time, or place; but that they wanted skill to make a good use of the license which they took so freely. That they often sought to render their plots tragical, by a sanguinary catastrophe, and other scenes of bodily suffering, which sometimes led them to the exhibition of

what was indecorous, and savage, and horrid. Of this he gave examples in the *Virgin Martyr* of Massinger, and other earlier tragedies, *Tiberius Nero*, and the *Bloody Banquet*. He adverted to the antient practice in this respect; and shewed, from Euripides and Sophocles, that shocking objects were frequently introduced upon the Athenian stage. He farther proved, that a similar practice obtained in the Italian theatre, at the revival of letters; giving, as an instance, a celebrated tragedy of J. Bat. Giraldi, intitled *Orbecchè*. The lecture concluded with the analysis of other modern plots, taken from the Italian and the English drama.

MR. CROWE'S *fifth* lecture contained an account of tragic characters and manners. He shewed which were proper for representation on the stage, and which not; and he explained the grounds on which such a distinction rested. He stated the rules which have been laid down for the delineation of dramatic characters; and defended Shakspeare and Terence.

against the charge of neglecting the uniformity of character, in the instances of Caliban, and Demea in the *Adelphi*. He noticed the practice of some authors to set off their characters, by a contrast, or a counterpart; and censured an instance of the latter kind, in the alteration of the *Tempest* by Dryden and Davenant. He touched upon the question whether it be allowable to heighten characters, or whether they should be drawn according to the truth of nature? and he concluded with a commendation of Massinger's ability in expressing manners, of which he produced several examples.

MR. DAVY's *sixth* and *seventh* lectures were on *electricity and galvanism*. He first stated the dependence of these different classes of phenomena upon the same power, and referred them to the same laws.

He explained the excitation of electricity as produced by the *contact* of *bodies*, and by the changes of their capacity,

and to these causes he referred the action both of common electrical machines and of the apparatus of Volta.

THE *seventh* lecture was principally devoted to the chemical agencies of electricity, which is possessed of general powers of decomposition. The chemical elements of bodies naturally are in different electrical states ; and on this circumstance he conceived their combination depended ; by artificially altering these states, their powers of uniting were modified or destroyed, and new powers might be given to them.

Some experiments, conclusive as to these points, were shewn, and a number of applications of the new facts pointed out.

Royal Academy.

LIST OF STUDENTS

Who have been honoured with the Gold Medal by the Royal Academy, from its Commencement to the present time.

1769.

Maurice Lowe. Painting.

John Bacon.	Sculpture.
James Gandon.	Architecture.

1770.

Joseph Strutt.	Painting.
Thomas Banks	Sculpture.

1771.

William Bell.	Painting.
P. M. Van Gelder.	Sculpture.
John Yenn.	Architecture.

1772.

John Keyse Sherwin.	Painting
Thomas Engleheart.	Sculpture.

1774.

James Jeffreys.	Painting.
Charles Banks.	Sculpture.
Thomas Whetton.	Architecture.

1776.

Charles Grignion.	Painting.
Henry Webber	Sculpture.
John Soane.	Architecture.

1778.

Charles Reuben Ryley.	Painting.
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John Hickey.	Sculpture.
William Moss.	Architecture.

1780.

George Farington.	Painting.
John Deare.	Sculpture.

1782.

John Hoppner.	Painting.
Charles Peart.	Sculpture.
Thomas Malton.	Architecture.

1784.

Thomas Proctor.	Painting.
Charles Rossi.	Sculpture.
George Hadfield.	Architecture.

1786.

William Artaud.	Painting.
Peter Francis Chenu.	Sculpture.
John Linnell Bond.	Architecture.

1788.

Henry Singleton.	Painting.
Charles Horwell.	Sculpture.
John Sanders.	Architecture.

1790.

Henry Howard.	Painting.
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Charles Taconet.	Sculpture.
Joseph Gandy.	Architecture.

1792.

George Francis Joseph.	Painting.
Edward Gyfford.	Architecture.

1794.

John Bacon, Jun	Sculpture.
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(To be continued.)

British Gallery.

THE Directors of the British Institution have announced to those artists who attended as students in the British Gallery last summer, that, with a view to encourage their efforts in original composition, they propose to select three or more pictures from those which shall next summer be lent to the British Gallery; and to give a premium of £.100. for the best original picture, proper in point of subject and manner to be a companion to either of such pictures;

and to give a premium of £.60 for such next best original picture as aforesaid; and a premium of £.40 for the third in point of merit, of such original pictures as before mentioned: the comparative merit to be adjudged by a select committee, to be appointed by the Directors. And also that any picture painted for such premium may (if otherwise worthy) be exhibited for sale in the Gallery next winter, for the respective benefit of the artist.

* * * It is presumed that this measure is likely to produce considerable exertions among the artists, and to lead to great and inestimable improvements in the *graphic art* in England.

No. 90. March of Artillery.

J. A. Atkinson.

104. Preparing for a March. Do.

VERY spirited and characteristic paintings: the style is peculiar, but, it has strength and effect—the result of accurate observation.

No. 102. Christ and Mary Magdalen in the Garden.

No. 105. Hero and Leander.

H. Howard.

MR. HOWARD is a very classical as well as correct artist; and though these two pictures may not rank in quite so high a department of the art as did his 'Eve' of last year, they are nevertheless beautiful and interesting performances. Both are cabinet pictures; and, of the two, the former is perhaps the best. The dawn of day breaks very beautifully from behind the figure of Christ, and gradually illuminates a magnificent landscape in the background.

Published by LONGMAN, HURST, REES, and ORME, Paternoster Row; J. HATCHARD, Bookseller to Her Majesty, 190, Piccadilly; and WILLIAM MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.

THE DIRECTOR.

No. 11. SATURDAY, APRIL 4, 1807.

Vos quoque qui fortes animas, belloque peremptas
Laudibus in longum vates dimittitis æorem,
Plurima securi fudistis Carmina BARDI.

LUCAN.

You too, ye Bards! whom sacred raptures fire,
To chaunt your heroes to your country's lyre;
Who consecrate in your immortal strain,
Brave patriot souls in righteous battle slain;
Securely now the tuneful task renew,
And noblest themes in deathless songs pursue.

ROWE'S LUCAN.

To the Director.

March 20, 1807.

SIR,

THE enlightened researches of the
Highland Society, and the work of Mr.
Laing, have lately strongly directed the
public attention to the long agitated

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question upon the poems of Ossian; and a new translation of professedly genuine Gaelic remains has been published within the last fortnight*.

THE fragments and poems now before the literary world have however been collected only in the western Highlands of Scotland, and for the most part by persons who have taken a warm share in the controversy. That many of the ancient poems have been enlarged or changed, to make them correspond with the work of Macpherson, cannot be doubted. That there have been some actual translations from the English into Erse, circulated as original documents, seems likewise evident; and these circumstances render it difficult, even for the most unprejudiced critic, to distinguish on all occasions the true from the false, the original from the spurious. The north of Ireland has undoubtedly

* Accompanied by an able and philosophical preliminary dissertation, by Sir John Sinclair.

a better claim to be considered as the birth place of the Gaelic bards, than the west of Scotland. The traditions and the historical annals of the two countries are decisive as to this point; and songs and romances, relating to the heroes of the FINS, and their chief, FINMACOUL, attributed to OSSIN, are still recited by the inhabitants of the mountain districts of Antrim, Donegal, and Mayo.

IN Donegal, there is scarcely any remarkable spot, without a tradition attached to it, connected with the actions of the Fins: and many of the mountains and vallies still bear names derived from warriors of this celebrated clan. In the Highlands of Donegal, about Kilmacrennan, the deeds of Finmacoul are as common a topic of conversation, as those of Bonaparte are in London. A peasant is said to be as strong as Finmacoul; as wise as Finmacoul; as valiant as Finmacoul; and his name is connected with as many exploits as that of the Grecian Hercules. He is celebrated as a con-

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queror, a giant, and a magician. He is said to have delivered his country from the Norwegians: to have made Loch Salt, a lake of a mile round, by a blow of his foot; and to have raised the Giant's Causeway, for the purpose of stepping over the sea into Scotland.

AN old man of 91 years of age, who lives near Rathmelton, still retains many hundred of lines concerning Gholl and Finmacoul; and he states that they were taught him, when a child, by his grandfather. There are other instances of the same kind. These persons have never heard of Macpherson, or of the Scotch controversy; and the traditional poetry they possess, must be pure and unadulterated.

A GAELIC scholar, and a lover of Gaelic literature, would find abundant sources of interest in this part of Ireland, and might, at the present moment, procure important documents and information, which otherwise will probably

soon be lost altogether with an expiring language.

THERE is a Gaelic manuscript of the romances of the death of the sons of Uisneach, in the possession of a literary gentleman of Belfast, of which I have read a translation.

THIS work seems to have been the original of the document mentioned in the Highland reports, under the title of the tragical story of Daerdir, and the sons of Usnoth. It is exceedingly entertaining, written with great spirit, and contains some striking pictures of the manners of a barbarous age. It opens with an account of a festival, given by the King of Ulster: brazen chains are rattled to bring the slaves together; golden chains to cause the nobles to assemble. The forms of the banquet are described. An approaching war is made the subject of debate. Some of the nobles propose to the King to recall the sons of Uisneach, two celebrated war-

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riors, who had fled to the western Highlands with Daerdre the mistress of the king; and a chieftain offers to go, for the purpose of making the proposal, if the king will ensure their safety. He consents. Naesa and his brother, the sons of Uisneach, with Daerdre, quit Scotland, under the protection of the chieftain, and land in Ireland. The wrath of the king returns; and by an artifice he detaches their protector from them, and attacks them with an army. They fight gallantly, make their retreat to a castle which the king of Ulster sets fire to. They effect a noble sally, and after beating down a great part of the warriors opposed to them, are destroyed by the arts of an enchanter.

SUCH is the general outline of this story, as impressed upon my memory by a hasty perusal. Many speeches, and much dramatic matter are interspersed, and several songs, or recitations, are given by Daerdre, principally connected with her attachment for Naesa.

On the Gaelic Poems of Ireland. 327

THERE is no refinement nor nobleness in any of the sentiments of the work, and no exhibition of heroical virtue in any of the incidents. The civilization of the nobles of Ulster, at this time, seems to have been of nearly the same standard as that of the chiefs of the Sandwich Islands at the present day. The poetry abounds in simple images, in repetitions of similar expressions of feeling, and of just, but unelevated descriptions of natural scenery.

I SHALL give an extract, that I copied from the translation, of one of the songs of Daerdre, on quitting Scotland. It differs, in many respects, from the specimen printed in the Highland collection, under the name of Devidre, and there is every reason to believe is in a more pure form.

Delightful land of Albion,
Never would I have left thee,
But for the sake of my beloved Naesa.

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O Glenmessan, O Glenmessan,
Thy plants and shrubs are tall and bloom-
ing,
In the boat we were rocked asleep
On the water of Invermessan.

O Gleneighe, O Gleneighe,
'Twas thee I made my first habitation.
How bright do the trees appear
When the rising sun throws his beams on
Gleneighe !

Glen Archaoín, O Glen Archaoín,
Lovely valley,
Never was youngling more fond of play,
Than Naesa was at Glen Archaoín.

O Glendaruel, O Glendaruel,
How happy are those that dwell
Near the retreat of the sweet cuckoo,
On bending boughs at the high hills of
Glendaruel !

Delightful shore !
Never would I have departed

From thy clear water and bright sand,
Were it not for the sake of Naesa.

MACPHERSON'S poem of Darthula is founded upon the history of Daerdre or Devidre. And his ornamented modern diction and expression as little resemble the *Gaelic*, as a fashionable Birmingham gilt watch chain does a rude piece of native gold,

I am, Sir,

Yours, &c.

V

BIBLIOGRAPHIANA.

THE year following the sale of Dr. Mead's books, the library of MARTIN FOLKES* was disposed of by public auc-

* Although I have hitherto abstained from alluding to book sales, which are *now* carrying on, I cannot, on the present occasion, omit to inform my bibliographical readers that among the many sales of the present season, of rare and curious books,

V U

tion, at Mr. Baker's house, in York Street, Covent Garden, late the residence of Messrs. Leigh and Sotheby, but now of Mr. Sotheby, sen. exclusively. The following is the title of the sale catalogue. 'A catalogue of the en-

few will surpass that of the *duplicates* and *manuscripts* of the library of SIR JOHN SEBRIGHT, BART. of Beechwood, Herts. (to take place on Monday next, the 6th Instant) of which an account will be found in Mr. Gough's *Anecdotes of British Topography*, vol. ii. p. 479. With other rare articles, is the '*Arcano del Mare*,' in 3 vols. folio of Sir Robert Dudley, or, as he was called abroad, *the Duke of Northumberland*. Of this extraordinary noble author, a good account will be found in the *Biographia Britannica*; in which is the following note on the abovementioned very rare book.

'This work has been always so scarce, as seldom to have found a place even in the catalogues that have been published of rare books. It is full of schemes, charts, plans, and other marks of its author's mathematical learning, but is chiefly valuable on the score of the projects that are contained therein, for the improvement of navigation, and the extending of commerce. In short, it is a singular treasury of curious and important schemes, which manifestly proves the author's high capacity for the advancement of useful knowledge, &c. &c.'

ture and valuable library of MARTIN FOLKES, Esq. President of the Royal Society, and Member of the Royal Academy of Sciences at Paris, lately deceased: which will be sold by auction by Samuel Baker, at his house, in York Street, Covent Garden. To begin on Monday, February 2, 1756, and to continue for forty days successively (Sundays excepted).. Catalogues to be had at most of the considerable places in Europe, and all the booksellers of Great Britain and Ireland, Price Sixpence.'

THIS collection was an exceedingly fine one; enriched with many books of the choicest description, which Mr. Folkes had acquired in his travels abroad in Italy and Germany. The works on natural history, coins, medals, and inscriptions, and on the fine arts in general, formed the most valuable department—those on the Greek, Latin, and English classics, were comparatively of inferior importance.

THE following prices, for some of the more rare and interesting articles, will amuse a bibliographer of the present day. The chronicles of Fabian, Hall, and Grafton, did not together bring quite £.2; though the copies are described as perfect and fair. There seems to have been a fine set of Sir Wm. Dugdale's works (Nos. 3074-81) in 13 vols, which, collectively, produced about 30 guineas: the 'Draining of Fens,' alone brought £.6. 12s. 6d. De Bry's *India Occidentalis et Orientalis*, in 6 folio volumes, was sold for £.16. 5s. 6d: of which a perfect set would *now* bring not less than £.200.

IN *Spanish literature*, the history of South America, by Don Juan and Ant. di Ulloas, Madr. fol. in 5 vols. was sold for £.5: a fine large paper copy of the description of the Monastery of St. Lorenzo, and the Escorial, Madr. 1657, brought £.1. 2s: Delastanosa's *Spanish Medals*, Huisca, fol. 1645, £.2. 2s.

IN *English*, the first edition of Shakespeare, 1623, which is now, what a French bibliographer would say, 'presque introuvable,' produced the sum of £.3. 3s. and Fuller's Worthies, 18s.

FINE *Arts, Antiquities, and Voyages.* Sandrait's works, in 9 folio volumes, of which a fine perfect copy is now rarely to be met with, and of very great value, were sold for £.13. 13s. only: Desgodetz Roman edifices, Paris, 1682, £.4. 10s: Galleria Guistiniano, 2 vols. fol. £.13. 13s. Le Brun's Voyages in Muscovy, &c. in large paper, £.4. 4s. De Rossi's Raccolta de Statue, &c. Rom. 1704, £.6. 10s. Medailles du Regne de Louis le Grand. de l'Imp. Roy. 1. p. fol. 1702 £.5. 15s. 6d.

THE works on *Natural History* brought still higher prices; but the whole, from the present depreciation of specie, and increased rarity of the articles, would now bring thrice the sums then given.

OF the *Greek and Latin Classics*, the Pliny of 1469 and 1472 were sold to Dr. Askew for £.11. 11s. and £.7. 17s. 6d. At the Doctor's sale they brought £.43. and £.23: though the first was lately sold among some duplicates of the British Museum, for a considerably less sum—the copy was, in fact, neither large nor beautiful. Those in the Hunter and Cracherode collections are greatly superior, and would bring double the sums. Stephens's *Greek Thesaurus*, on large paper, in 4 vols. produced only £.4. 4s. and Hudson's *Dion. Halicarn.* large paper, only £.4. 10s.

FROM a priced copy of the sale catalogue, in my possession, I find that the amount of the sale, consisting of 5126 articles, was £.3091. 5s.

THE *Prints and Drawings* of Mr. Folkes occupied a sale of 8 days; and his *pictures, gems, coins, and mathematical instruments*, of five days.

MR. MARTIN FOLKES may justly be ranked among the most useful, as well as splendid literary characters, of which this country can boast. He appears to have imbibed, at a very early age, an extreme passion for science and literature; and to have distinguished himself so much at the University of Cambridge, under the able tuition of Dr. Laughton, that in his 23d year, he was admitted a Fellow of the Royal Society. About two years afterwards he was chosen one of the council, and rose, in gradual succession, to the chair of the presidentship, which he filled with a credit and celebrity that has since never been surpassed. On this occasion he was told by Dr. Jurin, the Secretary, who dedicated to him the 34th vol. of the Transactions, that 'the greatest man that ever lived, (Sir Isaac Newton) singled him out to fill the chair, and to preside in the society, when he himself was so frequently prevented by indisposition: and that it was sufficient to say of him that he was *Sir Isaac's friend*.'

Within a few years afterwards he was elected President of the Society of Antiquaries. Two situations, the filling of which may be considered as the *ne plus ultra* of literary distinction. Mr. Folkes travelled abroad, with his family, about two years and a half, visiting the cities of Rome, Florence, and Venice—where he was noticed by almost every person of rank and reputation, and from whence he brought away many a valuable article to enrich his own collection. He was born in the year 1690, and died of a second stroke of the palsy, under which he languished for three years, in 1754.

He seems to have left behind him a considerable fortune. Among his numerous bequests, was one to the Royal Society of £.200, along with a fine portrait of Lord Bacon, and a large cornelian ring, with the arms of the Society engraved upon it, for the perpetual use of the President and his successors in office. The MSS. of his own composi-

tion, not being left quite perfect, were, to the great loss of the learned world, ordered by him to be destroyed. Dr. Birch has drawn a very just and interesting character of this eminent man, which may be found in Nichols's *Life of Bowyer*, 562..7. Mr. Edwards, the late ornithologist, has described him, in a very simple, but appropriate manner. 'He seemed,' says he, 'to have attained to universal knowledge; for, in the many opportunities I have had of being in his company, almost every part of science has happened to be the subject of discourse, all of which he handled as an adept. He was a man of great politeness in his manners, free from all pedantry and pride, and, in every respect, the real unaffected fine gentleman.'

THERE are several engraved portraits of him, by Faber, Mac Ardell, and Smith. A medal of him was struck in 1742, by Dassier: and another at Rome, inscribed 'MARTINUS FOLKES:' reverse,

‘SUA SIDERA NORUNT’ on a pyramid,
with a Sphinx. Romæ, 1742. A. L.

Royal Institution.

ON Thursday, 19th of March, Mr. Douglas Guest gave his *third* lecture, *On the State of the Fine Arts on the Continent.*

THE principal feature of this discourse was formed from the consideration of a subject which has universally occupied the attention of every admirer of the works of painting and sculpture, the beautiful and sublime in art: it was introduced in continuation from the last lecture, which had dwelt more particularly on the possible affinity between the beauties of colouring, and the learning of the Roman school, which was instanced by the success of Lodovico Carracci, and other Bolognese painters, who had often reached the sublimity of

Raphael and Michael Angelo, with the chaste and unaffected colouring of Correggio.

MR. GUEST, in expressing his opinions on beauty, endeavoured to establish the taste of the antients, in opposition to those meretricious efforts founded on particular excellencies, subordinate in themselves to that general idea of beauty, possessed so eminently by the Greek artists. A variety of the most established authorities were adduced in support of the hypothesis, particularly the dialogue between Socrates and Clito the Statuary, and Parrhasius the Painter ; nor was Lucian's delightful description of perfect female beauty omitted, in which he gives the distinguishing talents and excellencies of the most renowned antient artists.

THE fine remains of antiquity opened other sources and examples of imitation in the sublime, as the highest and noblest effort of the human mind—and in this Mr. G. appeared to coincide with the received maxim, ‘ That one cannot

communicate what one does not possess.' For he alone can give greatness and sublimity to his productions, who is in possession of them, not only from the fertility of his imagination, but in his conduct and outward behaviour. 'It is the image or sound reflected,' in which the very disposition of the painter may be traced. This again may be much improved by the study of sublime writings, and habituating the mind to the same mode of forming its ideas.

IN fine, as was remarked, it is hardly to be supposed, that Socrates, Aristotle, Cicero, Quintilian, and others, who have written so copiously and learnedly on these subjects, could have erred so grossly in their opinions of the antient artists; from which it was inferred, they were the best and truest models for imitation, and that moral or historical pictures should be examined by the same rules and principles as an epic poem.

MR. G. concluded the lecture with farther historical and critical remarks on the state of the arts in Spain, par-

ticularly Toledo, the capital of New Castile, its buildings, pictures, &c.

THE Jupiter of Phidias, the Hercules, by Glicon, with the Venus Aphrodites, and Antinous, were introduced as illustrations.

IN Mr. Wood's *sixth* lecture, on *perspective*, arches of different forms were represented, and the method of putting the groined arch into perspective given. The line of elevation, by which the proportional height of objects, in any part of the picture, might be obtained, was explained and illustrated, and its application to the human figure exemplified.

Royal Academy.

LIST OF STUDENTS

Who have been honoured with the Gold Medal by the Royal Academy, from its Commencement to the present time.

(Continued from page 318.)

1797.

James Smith,

Sculpture.

William Atkinson. Architecture.

1799.

Richard Smirke. Painting.

Robert Smirke. Architecture.

1801.

Steph. Fran. Rigaud. Painting.

Thomas Willson. Architecture.

1803.

George Dawe. Painting..

Humphrey Hopper. Sculpture.

1805.

Tho. Douglas Guest. Painting.

William Tolmach. Sculpture.

William Lockner. Architecture.

British Gallery.

No. 11. Girls. A fancy piece.

T. Barker, sen.

A VERY delicate little picture, and

painted with accurate attention to nature.

Purchased by the Marquis of Stafford.

No. 30. Cowherd. J. Ward.

33. Cottager. Do.

THESE are very pleasing little cabinet pictures; painted with freedom of pencilling, and great natural effect.

Purchased by Lord Kinnaird.

No. 93. The Death of Abel.

R. Cook.

THIS picture is composed and coloured in a very good style, and has a strong effect on the imagination of the beholder.

No. 95. Medea renewing the Age of Aeson (vide Ovid's *Metamorphoses*.)

H. Pickersgill.

THERE is considerable force of colouring in this picture; which, upon the whole, reminds us of the manner of Sir Joshua, especially in the management of the naked parts of the figure. Mr.

Pickersgill's reputation will never decline, if he continues to paint in this style.

No. 109. Old Man's Head (a Study.)

Sir W. Beechey.

THE gallery contains few of Sir William's pictures; but this may be considered among the most spirited and pleasing of his performances.

Purchased by the Marquis of Stafford.

No. 114. A Girl Sleeping.

M. A. Shee.

IN this delightful picture, Mr. Shee has not unsuccessfully represented the characteristics of Sir Joshua's style. The composition and the colouring are excellent, though the red drapery behind the figure may possibly be of too warm a hue—interfering with the tints of the flesh, and the drapery in the foreground, which is of a quieter tone. The girl is beautifully managed—there is a delicacy of expression, and a breathing softness about her, which are truly enchanting.

No. 117. The Holiday Feast.

Miss Spilsbury.

MISS SPILSBURY has already acquired no inconsiderable fame by the success of her pencil; it is in subjects like this, and not in complicated historical ones, that her talents are displayed to the best advantage. The picture has great truth, and is, on the whole, a very interesting performance.

Purchased by the Marquis of Stafford.

No. 121. Queen Elizabeth harranguing her troops at Tilbury. T. Stothard.

MR. STOTHARD, who has immortalised his pencil by his recent picture of 'The Procession of Chaucer's Pilgrims to Canterbury,' has, in the above small painting, given us little more than a spirited sketch, with a few carnation tints. The attitude of the queen is at once martial and graceful, and the story is sufficiently well told.

**No. 157. The Ghost of Clytemnestra
awaking the Furies at the Shrine of
Apollo. J. J. Masquerier.**

THIS classical performance is placed too high for a proper observation; but in colouring and composition it has considerable merit; the tone and character throughout are in every respect appropriate. The chief excellence consists in the management of the ghost, who unites the lower with the upper parts of the picture in a very skilful manner. Her form is at once visionary and terrific.

**No. 167. Hare Skin Man counting his
Money. Thomas Barker.**

THERE is in this picture a close adherence to the true character of the subject, which assures the spectator that nature guided the pencil in the representation of an old soldier broken down to an itinerant dealer in hare skins. The state of his funds wholly absorbs his thoughts, and fills his countenance with care. The freedom of pencilling borders on a loose-

ness scarcely allowable in so small an object as the man is shewn to be, and to which one degree of higher finishing might have been advantageous. It is, however, a picture that does the artist infinite credit.

Purchased by the Marquis of Stafford.

No. 168. Musidora. Isaac Pocock.

OF all subjects this is probably the most hackneyed; yet there is great merit in the management of this picture. The landscape, and both the form and expression of Musidora, are touched in a correct and spirited manner. The figure is not an abstract and ideal one, but such as well suits with the character of the nymph, as described by the poet.

Purchased by General Grenville.

No. 173. A Cottage Girl.

M. A. Shee.

ON ascending the stone staircase, and entering the suite of rooms, the eye of the visitor is instantly caught by this very beautiful production of Mr. Shee's pencil. It is perhaps the most interest-

ing of all his pictures in this exhibition. The tone of colouring is perfectly clear and natural; the expression of character equally correct; the landscape is painted in a shadowy subordinate tone, in order to give greater brilliancy of effect to the figure; which is in a reclining pensive attitude. Its noble purchaser may be congratulated on such an acquisition to a collection even so magnificent as his own!

Purchased by the Marquis of Stafford.

N^o. 174. Lavinia. S. Woodforde.

THERE is great beauty and truth of expression in this figure, of ‘the lovely young Lavinia;’ which, however, might have appeared to still greater advantage, had it been more detached from the trees and landscape, which are coloured in rather too vivid a manner.

Published by LONGMAN, HURST, REES, and ORME,
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Her Majesty, 190, Piccadilly; and WILLIAM
MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.

THE DIRECTOR.

No. 12. SATURDAY, APRIL 11, 1807.

Διξιότηλις καὶ τωθισίας, ὅτι ΒΕΛΠΟΥΣ ΤΙ ΠΟΙῶΜΙΝ
Τὸς ἀνδρώπυς ἐν ταῖς πόλεσιν.—

ARISTOPHANES, in his entertaining comedy of the *BATRAKOI*, has introduced a very spirited and well supported contest between *Eschylus* and *Euripides*, for the possession of the tragic chair in Elysium. *Eschylus*, in the course of his argument, calls on his antagonist to define the great and primary object of admiration in a dramatic poet. *Euripides* answers in the words which I have se-

lected for my motto, that *his true object should be so to apply his talents and learning, as to improve the MORAL CHARACTER of his audience.* Oh! but, says *Eschylus*, if you do not attend to that,—if of good and virtuous citizens, you make a people vicious and worthless, what would you deserve then?—His answer is prevented by *BACCHUS*, who assists as a *Tertia Persona*, and exclaims, “What would he then deserve? to be hanged, sure, nothing less. There seems to be very little question upon such a subject.”

I have referred to this circumstance, with a view of suggesting to the reader's consideration, what must have been the strictness of the Athenian theatre, when such sentiments were adopted by one of the most licentious of their dramatists.—It appears to be an extraordinary paradox, that, with superior principles of conduct, with higher feelings of delicacy and refinement, and with many other moral advantages, the English nation should have allowed on their stage

a degree of licence and indecorum, which would have been absolutely inadmissible in antient Athens or Rome. But it is the misfortune of the British theatre to have retained, even to the present hour, a part of the indecency and profaneness, which disgraced this country and its dramatic representations, during the licentious reign of Charles the Second; a period when the invasion of the marriage bed and the breach of the nuptial vow were permitted to pass into public diversion, and to be made the common subjects of theatrical merriment. In one class of English comedies*, of that and

* Our modern writers of *comedy*, in the indulgence of this vicious strain, seem to be forgetful of the origin and proper character of a comedy. Among the Grecians, four kinds of dramatic representation prevailed—the *mimicæ*, *satyræ*, *tragædiæ*, *comædiæ*; the first was merely mimical or imitative, provoking laughter by various gestures or speeches—the second, though of licentious origin, took afterwards a different turn, and reprehended the vices and ridiculed the follies of the great. Hence the term *satire*, for a poem, took its rise. The *COMEDY* was so called, from the two Greek words of which it is

the succeeding age, the seduction of a married woman became so hacknied a topic for the stage, that it would be ridiculous in me to attempt to enumerate examples. Yet in the thirty six dramas of Shakspeare, there is no instance of its being offered as the subject of dramatic entertainment:—I do not except Falstaff's

composed, *κῶμαι* and *ὠδή*—villages and a song: the actors going up and down the country, performing these plays in the villages as they passed along. The partition between the stage and the audience was painted with cottages and private buildings. Tragedy was so called from the Greek words *τραγῶς* and *ὠδή*—a goat and an ode or song—because the actors had a goat given them as a reward. The technical term among the Romans was *prætextata*, from *prætexta*, a certain Roman robe, which the actors used to wear in these tragic plays. The partition which separated the stage from the audience was supported by stately columns and pillars, beautified with paintings resembling palaces and the images of gods and kings—Hence it will be seen that *comedy* is a term by no means intended as a vehicle for indelicate sentiment or coarse remark. Vid. *Antesignanus in seris observ. de metris Comicis Terrenti præfixis*; and *Polydore Virgil de Inventor. rerum*. l. VII. c. 13, as cited by Godwin in his *Roman Antiquities*, p. 102, &c. D.

courtship of Mrs. Page and Mrs. Ford, as his addresses were to the purse, and not to the person; and were so returned, as to supply no seductive encouragement to similar attempts.

FAMILIAR as these subjects have now become on our theatres, I believe I am correct in stating that no similar exhibition was ever admitted on the Roman stage. I do not recollect an example in any Latin play of an attempt on the virtue of a married woman,—this crime against public morals, this attack on domestic honour and happiness, this spectacle so fruitful of adultery and divorce,—having been made the subject of public entertainment, and of pleasantry and derision.

LASCIVIOUS expressions, and words of double meaning, seldom occur in the Roman dramatists. If they *do* find a place, they are not put into a female mouth, nor hardly offered to a female ear. The rule of Horace, which pro-

scribed *immunda ignominiosaque Dicta*, was not merely proposed by the critic, but obeyed by the poet. Even the narration of indecorous conduct was deemed by the old man in Terence, as unfit to be given in the presence of a woman.

—————Pudet

Dicere *hac presente*, verbum turpe.

IN England, however, where the general scale of morality and refinement is highly exalted, and where female delicacy and propriety are carried to a degree of excellence and elevation that no other country or age has known, indelicate descriptions and sentiments are sometimes offered from the stage, not merely in the *presence* of the female sex; but women are more frequently the *speakers*, and sometimes the *singers* of them, so as, by the jingle of rhyme and melody, to circulate them more rapidly and extensively, and, as it were, to give wings to obscenity.

It will be obvious that the Romans

were under great moral disadvantages, with regard to their theatrical compositions. The example of many of their poetic writers was gross and indecent: and, while it is difficult to point out an English poet of any talent to whom exception can be made in this respect, it is as difficult to name a Latin poet who was unexceptionable. Besides this, their manners and habits were depraved. The divine system of Ethics, the tendency of which is to consecrate the human breast as the temple of virtue, had not then been promulgated to the world: while, if the dramatist turned his eye to their mythology, he beheld nothing but a gross mass of odious and disgusting vice. Yet, with all these cooperating circumstances of popular manners, poetic example, and corrupt and abominable superstition, the theatre was less exceptionable in *pagan* Rome, than it now is in *Christian* London.

IN their attention to this subject, the Romans were aware how potent an in-

strument of good or evil, the stage must ever be in every country. The injury that is done to the national character, by the ridicule of virtue, and by the gloss and decoration of vice*, cannot be estimated. The Roman sensualist, however he might be disposed to indulge himself and to reject all restraint on his own appetites, did nevertheless feel the expediency of discouraging vice and libertinism in the great mass of the people. He was aware that gross and ex-

* Of our modern dramatic productions, there is not an inconsiderable number, in which a palliative apology is made for some prevalent and fashionable vices; which in order to obtain approvers and imitators are (to use the words of the BISHOP OF LONDON in his 14th Lecture) "represented as associated with many amiable virtues; with goodness of heart, with high principles of honour, with benevolence, compassion, humanity, and generosity." Thus (without the offensive act of referring to authors of our own country) the reader may find in the German play of *Lovers' Vows* a justification of female frailty; in that of the *Stranger*, a vindication of adultery; and in Schiller's play of the *Robbers*, an apology for every atrocious complication of unnatural and abominable wickedness.

cessive corruption of manners is incompatible not only with the prosperity, but with the existence of a state. The vicious example of a secluded individual cannot extend very far; and the lectures and declamations of sedition or infidelity do seldom possess an influence beyond the narrow walls of the club in which they are delivered. But, of a popular and amusing play, the incidents and sentiments, whether moral or immoral, have a general and extended influence. Many thousands behold them on the London theatres; and as many more peruse them as soon as they are published. This, however, is not all. Like the vices and fashions of the metropolis, they travel by the night coaches to other theatres in cities and country towns; and, if the principles, the manners, and the sentiments are corrupt, they undermine the virtue of some, while they confirm others in vicious courses, sanctioned by public spectacles, which are exhibited by *his Majesty's servants*, and are

presumed to have not only the licence, but the protection of government.

WHATEVER may be the purport of these exhibitions, whether to encourage virtue or to promote vice, there are few individuals who have not at times felt the potency of their effects, and the subtilty with which they will insinuate themselves into every mode and principle of action. How often, after the fatigue of business, or the ardour of professional exertion, while the mind stoops in mute attention to be soothed and relieved,—how will it, Chamelion-like, assume the colour of the scenery exhibited to the eye! We are all creatures of imitation; all formed and composed of habits; and if the impression be virtuous and honest, the image and superscription will be distinguishable in its effects. It will supply vigour to the moral principle, and give purity and stability to the heart. But if the tendency be immoral and profane; if the characters,

the circumstances, and the sentiments be licentious and indecorous; if virtue is to be made the butt of ridicule, and vice the object of approbation, the exhibition (however calculated to produce a momentary effect in dispelling the gloom and mitigating the horrors of a profligate life) will make wickedness bold and persevering; and, while the youthful mind is betrayed in the moment of pleasure and insecurity, the mature offender will be confirmed in his habits, and the aged will travel onward in unrepenting apathy to the grave.

To those who are inclined to consider the immorality of the stage as a necessary compliance with the corrupted taste of the galleries, some very embarrassing circumstances have lately occurred. We have very recently witnessed the disapprobation of the *MILLION*, on some additions to Mr. Dryden's *improvements* (as they have been called) of the *Tempest*; additions and improvements calculated to destroy the chaste simplicity of Shak-

speare's play, and to assimilate it to the character of the age in which Dryden wrote. We have also seen a dramatic performance, *the Fashionable Friends*, sanctioned and approved in a private theatre by individuals of the first rank and talent, and soon after rejected and irretrievably condemned by the *mobility* of Drury Lane theatre, as immoral and indecorous. Since the author, or possessor, of this play has ventured on Mr. Puff's desperate remedy "of printing every word of it," any one may have the opportunity of appreciating the taste of the two audiences,—of that which approved, and that which condemned it. I shall, therefore, without further observation, leave to the reader to decide, which was most correct, and whether the upper gallery of Drury Lane was over fastidious in the rejection.

IN many of his comedies MOLIERE has shewn, that the drama may be devoid of vice, rich in precept and instruction, and yet replete, to an excess, with wit

and humour. MR. CUMBERLAND has proved, that the drama may be moral, sententious, and even formal; and yet, from intrinsic merit, interesting and pleasing. In many others of our modern plays, we shall find uncontrovertible evidence, that the want of talent cannot be supplied by depraved and corrupted manners; but that a comedy may be abominably vicious, and at the same time insufferably dull.

I AM aware that our great and admired poet, SHAKSPEARE, is not always unexceptionable, in point of language. But we should allow much for the manners of the age in which he lived, and we should consider, that the English theatre was then in its infancy. There is more difference between his first and latest productions, than is to be found in the dramatic progress of a century, in any other period of the world. Besides this, the example of indecent and profane language, then passed from the monarch to his peers, and from

them to the other classes of society ; and tho' we may wish that the page of *Shakspeare*, had remained pure and uncontaminated, like that of his cotemporary *Cervantes**, yet we shall seldom discover any thing in our English poet, that is not strictly characteristic of the speaker ; and we shall always find that the recommendation of justice, truth, mercy, fidelity, and benevolence, is his prevalent and favourite object.

CALLOUS, indeed, and dead to every feeling of humanity must that heart be, which is not softened and improved by the pathetic apostrophe of Lear on the duty of CHARITY ; an apostrophe ren-

* I have often regretted that OUR SHAKSPEARE, could not make the same honourable appeal to his reader, as his cotemporary CERVANTES, who observes in his second part of *Don Quixote*, that while it was a gratifying, it was an innocent entertainment ; not so much (*in the original at least*) as an immodest word being to be found in the whole work.—“ mas gustoso, y menos prejudicial entretenimiento, que hasta agora se aya visto, porque en toda ella no se descubre por semejanzas UNA PALABRA DESHONESTA.”

dered still more affecting, because it commences as an act of religious worship, preparatory to the closing of his aged eyes in sleep. The eulogy on MERCY pronounced by Isabella, is equalled only by the beautiful exhortation to that amiable Christian virtue, in the Merchant of Venice. From the parting scene of WOLSEY, the statesman may learn *wisdom, forbearance, and moderation*; and from the history of TIMON, the folly of thoughtless prodigality. On the PURITY OF CHARACTER, which should distinguish those who bear the sword of justice, we may receive useful instruction from the Duke Vincentio; while on *temperance, fidelity, and trust in Providence*, the aged servant ADAM gives in a few lines, what is worth volumes of some ethic writers.

WHERE shall we find a more impressive lesson on the deadly poison of *jealousy*, than in Othello; or on the danger and fatal consequence of indulgence in criminal desires and unregulated *ambi-*

tion, or on the insupportable horrors of a guilty conscience, than in Mackbeth and Richard the Third? Where, or the insecurity of earthly power, than in the Second Richard; or on the vain and anxious cares of royalty, than in Henry the Fourth and Fifth? And, not to multiply examples, what heart is so lost to future hope, as to witness the dying agonies of BEAUFORT, without being warned to look forward to that period, when wealth and power sink into nothing, compared with the retrospect of a virtuous life, and the possession of a quiet conscience.

BIBLIOGRAPHIANA.

IN the same year that the library of Mr. Folkes was disposed of by public auction, (of which an account appeared in the last number of the Direc-

tor,) the lovers of rare and curious books were gratified by the sale of the library of

DR. RICHARD RAWLINSON*.

THIS very extensive collection was sold by Samuel Baker, who published the catalogue, under the following title: ‘*Bibliotheca Rawlinsoniana, sive Catalogus Librorum Richardi Rawlinson, LL.D. Qui prostabunt Venales sub hasta, Apud Samuelem Baker. In Vico dicto York Street, Covent Garden, Londini, Die Lunæ 29 Martii, MDCCLVI.*’ With the following whimsical Greek motto:

* I had hoped to have met with the catalogue of THOMAS RAWLINSON’s books, in order to give some account of them—but hitherto my inquiries have been fruitless. This Rawlinson was a very remarkable character: he was so passionately fond of collecting books, that, because his own house was not large enough, he hired *London house*, in Aldersgate Street, to contain them. He died in 1725, and his library was sold by auction after his decease. He is introduced in the Tatler, under the name of *Tom Folio*. See Gen. Biog. Dict.

Και γὰρ ὁ τὰς διὰ τὸ σπάνιον θαυμάζεται.

EUBULUS.

(‘ The Peacock is admired on account of its rarity.’)

THIS valuable library must have contained nearly 25,000 volumes; for the number of articles amounted to 9405*. Unfortunately, as was the case with Dr. Mead’s and Mr. Folkes’s, the books were not arranged according to any particular classification. Old black lettered English were mixed with modern Italian, French, and Latin; and novels and romances interspersed with theology and mathematics. An *alphabetical* arrangement, be the books of whatever kind they may, will in general obviate the inconveniences felt from such an undigested plan; and it were ‘devoutly to be wished,’ by all true bibliographers, that an act of parliament would pass for

* The number of volumes is supposed to be pretty nearly ascertained by multiplying the number of articles by 3; so that the above is not an exaggerated calculation.

the due observance of this alphabetical order. We all know our A, B, C, but have not all analytical heads; or we may differ in our ideas of analysis. The '*Methode pour dresser une bibliotheque*,' about which De Bure, Formey, and Peignot have so solemnly argued, is not worth a moment's discussion. Every man likes to be his own librarian, as well as 'his own broker.' But to return to Dr. Rawlinson's collection,

ON examining a priced catalogue of it, which now lies before me, I have not found any higher sum offered for a work than £.4. 1s. for a collection of fine prints, by Aldegrave. (No. 9405) The Greek and Latin classics, of which there were few *Editiones Principes*, or on *large paper*, brought the usual sums given at that period. The old English*

* Mr. Herbert, in his 'corrections and additions, to his edition of Ames, mentions 'The Golden Legend, by Caxton,' in this catalogue—but, after a careful examination, I have not been able to discover it. Qu. did he mean Bibl. Ratcliffiana instead of

black lettered books, which were pretty thickly scattered throughout the collection, were sold for exceedingly low prices—if the copies were perfect. Witness the following :

	£.	s.	d.
<i>The Newe Testament in English,</i> 1530 - - - -	0	2	9
<i>The Ymage of both Churches, after the Revelation of St. John, by Bale, 1550 - - - -</i>	0	1	6
<i>The boke called the Pype or Tonne of Perfection, by Richard Whyt- forde, 1532 - - - -</i>	0	1	9
<i>The Visions of Pierce Plowman,</i> 1561 - - - -	0	2	0
<i>The Creede of Pierce Plowman*,</i> 1553 - - - -	0	1	6

Rawlinsoniana? It is in the *former*—vid. No. 1670. An account of John Ratcliffe's very curious library will appear in its due place.

* This edition was printed by Wolfe, and contains only four sheets. It is said by Mr. T. Warton to have almost the rarity of a MS. Mr. Herbert, in his edition of Ames's *Typographical Antiquities*, says nothing of its rarity, or of the curious history of its author.

The Bookes of Moses, in English,

1530 - - - - 0 3 9

Bale's Actes of Englishe Votaryes,

1550 - - - - 0 1 3

The Boke of Chivalrie, by Caxton 0 11 0

The Boke of St. Albans, by W. de

Worde - - - - 1 1 0

THESE are only very few of the rare articles in English literature; of the whole of which (perhaps upwards of 200 in number) I believe the Boke of St. Albans brought the highest sum. Hence it will be seen, that this was not the age of curious research into the productions of our ancestors. Shakspeare had not then appeared in a proper *variorum edition*. Theobald, and Pope, and Warburton, had not investigated the black lettered lore of ancient English writers, for the illustration of their favourite author. This was reserved for Capell, for Farmer, for Steevens, for Malone, for Chalmers, and Reed: and it is expressly to these latter gentlemen (for Johnson and Hanmer were very sparing, or very

shy, of the black letter), that we are indebted to the present spirit of research into the works of our ancestors, whose labours are daily being brought forth to public notice, and whose originality of thought, strength of expression, and frequent beauty of imagery, have appeared to the happiest advantage under the editorial talents of Warton, Headley, Bp. Percy, Ritson, Mr. Ellis, and Mr. Walter Scott. But once more to return to Dr. Rawlinson and his library.

THE sale of the books lasted 50 days. There was a second sale of pamphlets, books of prints, &c. in the following year, which lasted 10 days; and this was immediately succeeded by a sale of the Doctor's single prints and drawings, which continued 8 days.

THE date of Dr. RAWLINSON's birth has not, I believe, been stated by any of his biographers. He was educated at St. John's College, Oxford, and was admitted, by diploma, to the degree of

doctor of civil law, in 1719. In the year 1727 he was admitted a Member of the Society of Antiquaries, to whom he bequeathed a small freehold and copyhold estate at Fulham, on condition that they did not, on any terms, or by any stratagem, art, means, or contrivance howsoever, increase or add to their (then) present number of 150* members, honorary foreigners only excepted. He also made them a considerable bequest of antiquities ; but resenting some supposed want of deference to singularities and a dictatorial spirit, and some reflections on his own and his friends' honour, in an imputation of libelling the Society in the public papers, he, by a codicil made and signed at their house in Chancery Lane, revoked the whole, and excluded, capriciously enough, all Fellows of this, or the Royal Society, from any benefit from his benefactions at Oxford ; which, besides his Anglo-Saxon endowment at St. John's College, were very consider-

* The Society of Antiquaries, *at present*, consists of nearly 800 members.

able ; including, amongst other curiosities, a *series of medals of the Popes*, which Dr. Rawlinson supposed to be one of the most complete collections in Europe ; and a great number of valuable MSS. which he directed to be safely locked up, and not to be opened till 7 years after his decease *. He died on the 6th of April, 1755.

To St. John's College, where he had been a Gentleman Commoner, Dr. Rawlinson left the bulk of his estate, amounting to nearly £700. a year ; a plate of Apb. Laud, 31 volumes of Parliamentary Journals and Debates, a set of *Rymer's Fœdera*, his *Greek, Roman, and English Coins*, not given to the Bodleian Library, all his plates engraved at the expense of the Society of Antiquaries, his diploma, and his *heart*, which is placed

* Dr. Taylor, the editor of Lysias and Demosthenes, was persuaded that this precaution was taken to prevent the owners of the MSS. recovering their property ; as Dr. R. made no scruple of buying all that was brought to him.

in a beautiful urn against the chapel wall, with this inscription.

Ubi thesaurus, ibi cor.

RIC. RAWLINSON, LL.D. & ANT. S. S.

Olim hujus collegii superioris ordinis
commensalis.

Obiit vi. Apr. MDCCCLV.

His body, with Counsellor Laver's* head in his right hand, was buried in a vault in St. Giles's church, Oxford. Of his monument, with the inscription, he had a plate engraved in his life time†.

* The political principles of Dr. Rawlinson are now merely matter of speculation; but some idea may be formed of them by the following whimsical circumstance. When the head of Laver was blown off from Temple Bar, it was picked up by a gentleman in that neighbourhood, who shewed it to some friends at a public house; under the floor of which house, I have been assured (says Mr. Nichols), it was buried. In the mean time, Dr. R. having made inquiry after the head, with a wish to purchase it, was imposed upon with another instead of Laver's, which he preserved as a valuable relic; and directed in his will that it should be buried in his hand.

† For the above biographical sketch of Dr. Rawlinson's life, I am chiefly indebted to that interesting publication, called, 'Biographical and Literary

Dr. R. purchased HEARNE's *Diaries*, of the widow and executrix of Dr. W. Bedford, to whom they were given by the Antiquary for 100 guineas. He left in the Bodleian Library a life of ANTHONY A WOOD, with many MS. notes and emendations, of which Mr. Gutch has judiciously availed himself in his recent publication of the antiquities of the colleges and halls of Oxford, in 5 vols. quarto.

AMONG the most useful of Dr. Rawlinson's literary labours, is his translation of Du Fresnoy's 'New Method of studying History, Geography, and Chronology; with a catalogue of the chief historians of all nations, the best editions of their works, and characters of them.' London, 2 vol. 8vo. 1730. This work, especially the second volume, which contains the catalogue of the historians,

Anecdotes of William Bowyer, Printer, by Mr. John Nichols.' This quarto volume now ranks among the scarce books: but a new and improved edition, in 2 quarto volumes, is expected shortly to appear.

should be in the library of every student and man of letters.

BROMLEY, in his Catalogue of engraved British Portraits, does not notice one of Dr. Rawlinson. His father's (Sir Thomas) picture was engraved by Vertue, after a painting of Kneller; and by Faber, after a painting by Hudson, of the Six Aldermen, called, 'Benn's Club;' among whom was Sir Thomas. A *painting* of the doctor hangs up in the hall of St. John's College, Oxford.

Royal Institution.

THE subject of Mr. Crowe's *sixth* lecture on *dramatic poetry*, was that part of tragedy, by which the characters are made known, viz. the sentiments. He shewed what they were; which were proper, which improper, for theatrical representation: that sentiments morally bad, though expressive of the

character, should be sparingly introduced : that the propriety of dramatic sentiments consists in their being made suitable to the various and complicated circumstances of the persons who utter them : but that some poets had made their characters speak affectedly, by an injudicious application of the rule. He proceeded to state some particulars which would render the sentiments faulty ; as when the poet makes a character express more than the occasion demands ; when he ascribes mean or low sentiments to characters of dignity ; and especially when he puts his own sentiments into the mouth of the speaker : and he concluded by observing, that it was a most difficult and laborious part of the poet's business to give to the sentiments a natural and proper turn, because it required a continual exercise of the imagination to invent them, and, at the same time, a strict watchfulness and control of the judgment, to choose among all that the fancy suggests, and to reject whatever is unfit.

IN the *seventh* lecture he treated on the style and versification of English tragedy. He observed that the language of the drama, as it comes to us, not through the medium of the poet (like the epic) but from the persons themselves, whom he brings on the stage, ought to approach nearer to the supposed characters of the speakers: that when they discourse upon indifferent subjects, their language should be plain and unadorned; and that Aristotle's rule to embellish the style in the *idle* parts of a poem, had no reference to tragedy. He then noticed the variety of style which was caused by temper, sex, country, rank, profession, &c.; and afterwards, the influence of the different passions upon the language of the speaker. He proceeded to shew what were improprieties in dramatic style, as long and formal similes, inversions of the natural order of words when introduced for the sake of ornament, poetical phraseology, and some others, which were exemplified by passages from our early tra-

gic writers. The latter part of the lecture was on the versification proper for tragedy. Some account was given of the measure in which our oldest tragedies were composed ; of blank verse ; when it was first introduced upon the stage ; and of the versification of Beaumont and Fletcher, B. Jonson, and Massinger.

Mr. WOOD's *seventh* lecture on *perspective*, commenced with a repetition of the preceding, in which the opening of a door by means of the circle was applied to inclined planes. The vanishing lines of inclined planes, whether ascending or descending, was proved to be obtained by the simple principle of making an angle at the eye, or point of distance, equal to that of the ascent or descent. The impossibility of conveying the idea of an immediate descent from the eye, without the aid of buildings, was illustrated ; and the lecture concluded with the representation of steps in different positions.

Mr. DAVY's *ninth* lecture, on the *chemistry of Nature*, contained a general view of the progress of electricity and galvanism, from the time of Gilbert to the present day. He pointed out four epochs in the science: the first, formed by the discovery of the simple electric phenomena, by Gilbert, Hauksbee, Boyle, and Newton. The second, by the discovery of the difference between conductors and non-conductors, by Stephen Grey; and the different electricities by Du Fay. The third, by the development of the theory of positive and negative electricity, by Franklin; and the fourth, by the discovery of the new galvanic phenomena, and the facts ascertained by the use of the apparatus of Volta. He dwelt upon the importance of these discoveries in a scientific point of view; and stated, that they were daily gaining new relations to the phenomena of nature, and the operations of art.

The account of the 'British Gallery,' is unavoidably postponed, from the extent of the other articles, to the first number of Vol. II.

END OF THE FIRST VOLUME.

ERRATA to Vol. I.

-No. 4. P. 101—105. The Greek expressions introduced in these pages should be transposed.

— p. 177. For 'hinc iter,' read 'sic iter.'

No. 5. p. 129. The λ in the Greek pronoun $\tau\omega\lambda\epsilon$, in the second line of the motto, has been drawn out in some of the impressions of this number.

For No. 5. p. 161, read No. 6.

No. 10. p. 293. last line, for 'thse' read, 'these'.

11. p. 336, line 7. For 'Sandrait', read 'Sandzart'.

Published by LONGMAN, HURST, REES, and ORME,
Paternoster Row; J. HATCHARD, Bookseller to
Her Majesty, 190, Piccadilly; and WILLIAM
MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.



